

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 1070.
[New Issue.]

SATURDAY, NOVEMBER 5, 1892.

PRICE 3d.
[Registered as a Newspaper.]

MR. EDWARD ARNOLD'S ANNOUNCEMENTS

THIS DAY AT ALL LIBRARIES AND BOOKSELLERS.

STUDENT and SINGER: the Reminiscences of Charles SANTLEY. With Three Portraits. Demy 8vo, 16s.

ON TUESDAY NEXT, AT ALL LIBRARIES AND BOOKSELLERS.

The MEMORIES of DEAN HOLE. With Illustrations from Original Sketches by LEECH and THACKERAY. Demy 8vo, 16s.

READY IN NOVEMBER.

ECHOES of OLD COUNTY LIFE. By J. K. Fowler ("Rusticus"), formerly of the "White Hart" Hotel and Prebendal Farms, Aylesbury. Illustrated. Large imperial 16mo, 10s. 6d.

* * Also a limited LARGE-PAPER EDITION of 200 copies only, with additional Illustrations, price 21s. net.

READY IN NOVEMBER.

ENGLAND in EGYPT. By Alfred Milner, late Under-Secretary for Finance in Egypt. With Map. Demy 8vo, 16s.

The BATTLES of FREDERICK the GREAT. Extracted from CARLYLE'S Biography, and Edited by Professor CYRIL RANSOME. With numerous fine Illustrations and Maps. Square 8vo, 5s. [Now ready.]

OMARAH'S HISTORY of YAMAN. Edited by H. C. Kay, M.R.A.S. Demy 8vo, 17s. 6d. nett.

"Mr. Kay's book stands clearly in the front rank of Oriental historical scholarship."—*Saturday Review*.

The MORAL INSTRUCTION of CHILDREN. By Dr. Felix ADLER, President of the New York Ethical Society. A New Volume in the "International Education Series." Crown 8vo, 6s.

"The best treatment of its enormously important subject in contemporary print."—*Echo*.

The CHILDREN'S FAVOURITE SERIES. Handsome Books for PRIZES and PRESENTS, prettily bound, well printed, fully illustrated, and cheap. They provide thoroughly healthy and interesting reading for children. Price Two Shillings each volume.

DEEDS of GOLD. 2s.

MY STORY-BOOK of ANIMALS. 2s.

MY BOOK of FABLES. 2s.

RHYMES for YOU and ME. 2s.

"The compiler's choice is seldom at fault."—*Spectator*.

"A treat for the youngsters."—*Daily Telegraph*.

THE FORUM, for NOVEMBER, price 2s. 6d., now ready. Annual Subscription, 30s.

MUNICIPAL INSTITUTIONS IN ENGLAND AND AMERICA. By the Right Hon. J. CHAMBERLAIN, M.P.
ENGLISH VIEWS OF THE MCKINLEY TARIFF. By Sir THOMAS H. FARRER.
HAS ENGLAND PROFITED BY FREE TRADE? By LORD MASHAM.
ENDOWED THEATRES AND THE AMERICAN STAGE. By Madame MODJESKA.
WHAT WE REALLY KNOW ABOUT MARS. By Prof. HOLDEN, of the Lick Observatory.

LONDON: EDWARD ARNOLD, 37, BEDFORD STREET, W.C.
Publisher to the India Office.

TABLE OF CONTENTS.		PAGE
TENNYSON'S NEW VOLUME, by LIONEL JOHNSON . . .		403
LORD AUGUSTUS LOFTUS'S REMINISCENCES, by ARTHUR ARNOLD . . .		405
DR. BOURGADE'S PARAGUAY, by PROF. KEANE . . .		406
TWO EDUCATIONAL SYSTEMS, by FOSTER WATSON . . .		407
NEW NOVELS, by GEORGE SAINTSBURY . . .		408
CURRENT LITERATURE . . .		409
NOTES AND NEWS . . .		410
UNIVERSITY JOTTINGS . . .		411
MAGAZINES AND REVIEWS . . .		411
ORIGINAL VERSE: "THE LAST EVENING," by L. BINYON . . .		411
MR. W. H. GIBBINGS'S ANNOUNCEMENTS . . .		411
SELECTED FOREIGN BOOKS . . .		411
CORRESPONDENCE—		
<i>A Prayer-Book of Edward VI. for Household Use</i> , by W. C. Bishop, Jun.; "Concave," by Dr. E. B. Tylor; <i>The Story of Nanshi</i> , by Prof. Max Müller and A. Macbain . . .		412
APPOINTMENTS FOR NEXT WEEK . . .		413
CRIBS ON HERODAS, by ROBINSON ELLIS . . .		413
CORRESPONDENCE:—		
<i>Numerical Forms in the Agram Hieroglyphic Text</i> , by R. Brown, Jun.		414
MEETINGS OF SOCIETIES . . .		415
SYRMOND'S LIFE OF MICHELANGELO, by MAURICE HEWLETT . . .		415
CORRESPONDENCE—		
<i>Cylanders in Egypt</i> , by W. M. Flinders Petrie; <i>The Ode as a Unit of Value</i> , by F. L. Griffith . . .		417
NOTES ON ART AND ARCHAEOLOGY . . .		418

TYPE-WRITING.

TYPE-WRITING AND SHORTHAND
WORK of every description—Literary, Scientific, Legal, &c.—undertaken. Large, highly trained staff. LECTURES REPORTED VERBATIM, moderate terms. Translations.—Miss ASHWORTH'S Type-Writing and Shorthand Offices, 25, Victoria Street, S.W.

TYPE-WRITING in all its BRANCHES.
—Authors' Manuscripts, Sermons, Specifications, Law Copying, &c. Terms cash on or before delivery.—Miss C. HYDE WARREN, 310, Strand, W.C.

UNIVERSITY TYPE-WRITING
OFFICE, OXFORD (16, King Edward Street).—MS. of all descriptions typed and prepared for the press. Literary, Scientific, Medical, and Foreign MS. carefully copied and revised by experienced typists. Notes taken at the Bodleian. Shorthand Clerk and Typist sent any distance by train. Translations.—For price list and information address the Secretary.

CATALOGUES

FOREIGN BOOKS AND PERIODICALS
promptly supplied on moderate terms.
CATALOGUES on application.
DULAU & CO., 37, SOHO SQUARE.

CATALOGUE 235 just out.—SPANISH
BOOKS AND BOOKS relative to SPAIN. 1,122 Nos. (Bibliography—Literature—History—Genealogy—Spanish Protestants—Fine Arts—Music—Discoveries and Possessions in America and the Philippine Islands, &c.).—MARTINUS NISSEN, The Hague (Holland).

CATALOGUE (No. 242) of BOOKS,
including Oriental, Theological, and General Literature, important Scientific Works, &c. Free on application.

A CATALOGUE of BOOKS Printed at,
or relating to the University, Town, or County of Cambridge. Part B. 1791-1890. Pp. 195-231. Post free for 2s. 6d.
MACMILLAN & BOWEN, Cambridge.

WILLIAM A. PROUD, Dealer in
Rare Books and Curios, 13, Sweet Street, Warrington.
Angling, Sporting, Chess, &c., Works a speciality.
Catalogue free.

AUTOGRAPHS.

SPECIAL ILLUSTRATED AUTO-
GRAPH CATALOGUE or Collector's Guide to the present value of Autographs, 50 pages, crown 4to, on antique paper, containing over 2,000 letters, including the finest Collection of Menckelsohn's Original Music Manuscripts and Letters ever offered for sale—the earliest known Dickens Manuscript—Letters, &c., by Thackeray, George Eliot, Tennyson, Browning, Bach, Beethoven, Haydn, Cromwell, Queen Elizabeth, Charles I., James I., Nelson, &c., illustrated with a number of interesting Facsimiles.
Post-free, 1s. 2d.
NOEL CONWAY & Co., 509, New-street, Birmingham.

A GENTLEMAN, 24, desires RE-
ENGAGEMENT for SECRETARIAL WORK. Highest References. Shorthand, and Typewriter with own Machine. Salary about £120.—Address, X.X., care of Everett & Son, 17, Royal Exchange, E.C.

Just issued, price 3s., post free.

LIFE of JESUS. A New Translation.
By RENAN.
London: WILLIAM GROVE, 6, Wine Office Court, Fleet Street.

Fourth Edition, pp. 300, 5s.

PROTOPLASM: Physical Life and Law.
By LIONEL BEALE, F.R.S. Facts and Arguments against Mechanical View of Life as accepted by Huxley, Herbert Spencer, Strauss, Tyndall, and many others.

ARRISON & SONS, 59, Pall Mall.

Messrs. GEORGE PHILIP & SON beg to announce that they will publish on November 7th an important Work of Travel and Adventure in "The Land of the Golden Plume," entitled

BRITISH NEW GUINEA.

By J. P. THOMSON, Hon. Secretary to the Royal Geographical Society of Australasia, with Contributions by Baron Sir FERDINAND VON MUELLER, Sir WILLIAM MACGREGOR, K.C.M.G., and others. With over 50 Full-Page and other Illustrations, and a Coloured Map. In medium 8vo, cloth, 21s.

NOW READY AT ALL LIBRARIES AND BOOKSELLERS.

An Account of the Government Mission to the "Black Nile" under Sir Claude Maxwell Macdonald, K.C.M.G., entitled

UP THE NIGER. By Captain A. F. Mockler-Ferryman, F.R.G.S., F.Z.S. With numerous Original Illustrations and a Map. In demy 8vo, cloth, 16s.

The object of the Mission was to report to the British Government upon the condition and administration of the Niger region.

"A book full of curious and valuable information, and not wanting in gleams of fun. Highly favourable, on the whole, to the methods and régime of the Chartered Company."—*National Observer*.

"Worth reading just now."—*Saturday Review*.

"The latest addition to the splendid Series devoted to the World's Great Explorers."

SCOTSMAN.

CHRISTOPHER COLUMBUS. By Clements R. Markham, C.B. With 25 Illustrations and numerous Coloured Maps. In crown 8vo, cloth, 4s. 6d.

"Tells with enthusiasm, discrimination, and not too much elaboration, the fascinating story of the life, adventures, and discoveries of Columbus, as derived from the most trustworthy sources."—*Scotsman*.

"A Land of Women and Children."

PARAGUAY: the Land and the People, Natural Wealth, and Commercial Capabilities. By Dr. E. DE BOURGADE LA DARDY. Edited by E. G. RAVENSTEIN, F.R.G.S. With numerous Full-Page Illustrations and a large Coloured Map. In crown 8vo, cloth, 7s. 6d.

"A valuable and authentic monograph on a country of which no very recent account has been published in English."—*Times*.

GEORGE PHILIP & SON, 32, Fleet Street, London.

CITY OF YORK.

WANTED, for the Public Library, an ASSISTANT LIBRARIAN. Salary £70 per annum.—Applications, stating age of Candidates and previous experience of Library Work, and enclosing three recent testimonials, to be forwarded to the undersigned not later than MONDAY, the 7th day of NOVEMBER, 1892.
Cavassing Members of the Corporation is prohibited.

GEORGE McGUIRE, Town Clerk.

Guildhall, York, 24th October, 1892.

THE UNIVERSITY of ST. ANDREWS

GRANTS THE

DIPLOMA and TITLE of L.L.A. to WOMEN.

The Subjects of Examination may be selected from any seven out of thirty different subjects, the standard being the same as that for the M.A. Degree. The centres of examination are St. Andrews, Aberdeen, Bedford, Belfast, Birmingham, Bristol, Cardiff, Cheltenham, Cork, Dublin, Dumfries, Edinburgh, Inverness, Leeds, Leicester, Liverpool, London, Loughborough, Manchester, Newcastle-on-Tyne, Paisley, Truro, &c.

For Prospectus, &c., apply to the SECRETARY, L.L.A. Scheme, the University, St. Andrews, N.B.

Twenty-ninth Edition. Post free.

BLUSHING: Its Cause, Self-Treatment,
and a Rapid, Permanent, and Inexpensive Cure. Varnhagen's System Explained by a Specialist.
A. B. SMITH, 131, High Park Street, Liverpool.

ROYAL ACADEMY of ARTS.—

NOTICE IS HEREBY GIVEN that the President and Council will proceed to ELECT on TUESDAY, NOVEMBER 22nd, a TURNER ANNUITY. Applicants for the Turner Annuity, which is of the value of £20, must be Artists of repute, in need of aid through the unavoidable failure of professional employment or other causes. Forms of application can be obtained by letter, addressed to the Secretary, Royal Academy of Arts, Piccadilly, W. They must be filled in and returned on or before Saturday, November 19.

By order,
FRED. A. EATON, Secretary.

MESSRS. J. C. DRUMMOND & CO., ART REPRODUCERS,

14, HENRIETTA STREET, COVENT GARDEN, W.C.,

Are the sole representatives in Great Britain of HERR HANFSTAENGL, of Munich, the well-known Artist in PHOTOGRAPHURE. There is a steadily increasing demand for reproductions by this justly celebrated process for large plates and editions de luxe. For ordinary Book Illustrations, Catalogues, Advertisements, &c., Messrs. DRUMMOND & CO. have the latest and most improved processes. Specimens on view. Prices on application.

J. C. DRUMMOND & CO'S

Improved Rapid Photo-Mechanical Process,

For the Reproduction of Works of Art, Book Illustrations, Original MSS., Designs, Lace, Manufactures, Photographs, Machinery, Faces, Artistic Advertisements, Catalogues, &c., &c., at a moderate cost.

Specimens and price list on application.

Offices: 14, HENRIETTA STREET, COVENT GARDEN, LONDON.

BURNETT LITERARY TRUST.

The Rev. WILLIAM L. DAVIDSON, LL.D., Minister of the Parish of Bourlie, Aberdeenshire, the Lecturer recently appointed by the Burnett Trustees, will deliver his FIRST COURSE, consisting of SIX LECTURES, in connection with the University of Aberdeen, and in the HALL of MARISCHAL COLLEGE there, on the afternoons of the 7th, 9th, 12th, 14th, 16th, and 19th days of NOVEMBER next.

SUBJECT OF THE LECTURES—

"THEISM, as GROUNDED IN HUMAN NATURE, HISTORICALLY and CRITICALLY HANDLED."

ALEX. WEBSTER, Secretary of the Burnett Trustees.
Aberdeen, October, 1892.

MUDIE'S SELECT LIBRARY.

For the CIRCULATION and SALE of all the BEST
ENGLISH, FRENCH, GERMAN, ITALIAN, and
SPANISH BOOKS.

TOWN SUBSCRIPTIONS from One Guinea per annum.
LONDON BOOK SOCIETY (for Weekly Exchange of Books at the Houses of Subscribers) from Two Guineas per annum.
COUNTRY SUBSCRIPTIONS from Two Guineas per annum.
N.B.—Two or three friends may unite in One Subscription, and thus lessen the cost of carriage.

LIBRARY BOXES GRATIS.

Town and Village Clubs supplied on Liberal Terms.

Prospectuses and Monthly Lists of Books gratis and post free.

SALE DEPARTMENT.

All the leading Books of the Past Seasons are on Sale, second-hand at greatly Reduced Prices.

LISTS GRATIS and POST FREE.

MUDIE'S MANCHESTER LIBRARY
10 to 12, BARTON ARCADE, MANCHESTER,
Is in daily communication with this Library.

MUDIE'S SELECT LIBRARY, Limited,
30 to 31, NEW OXFORD STREET, LONDON;
241, Brompton Road, S.W.; and 2, King St., Cheapside, E.C.

KEGAN PAUL, TRENCH, TRÜBNER, & CO., LTD.

NEW BOOKS OF POETRY.

ESTHER, LOVE LYRICS, and NATALIA'S RESURRECTION. By WILFRID SCAWEN BLUNT. Elzevir 8vo, 7s. 6d.

THE CLASSIC BIRTHDAY BOOK. By F. W. AVELING, M.A., B.Sc.
 "The most sumptuous birthday book we remember to have seen. It is also one of the best, owing to the variety of quotations from the ancient classics and modern languages to the number of four for each day in the year."—*Literary World*.
 "Choice and luxuriant quotation is the work of the 'Classic Birthday Book.' The extracts show discrimination and taste."—*Saturday Review*.

TINTINNABULA. New Poems. By CHARLES NEWTON-ROBINSON. Elzevir 8vo, 3s. 6d.

"Mr. Robinson's verse, in particular, is good enough to win him a very high place among our minor poets. Over and above the excellence of technique, which is now becoming almost too common, he possesses the much rarer gifts of simplicity and directness."—*Guardian*.
 "Some of the author's lyrics show considerable promise."—*Graphic*.

EARLY POEMS. By Sir REGINALD JOHN CUST. Fcap. 8vo, 2s. 6d.

GRANITE DUST: Fifty Poems. By RONALD CAMPBELL MACFIE. Small crown 8vo, 2s. 6d.

"Not without considerable lyrical promise."—*Times*.
 "Inspired by actual passion, and shows a genuine vocation for the poetic art.... The command of verse is remarkable."—*Daily News*.

CARMELA; or, the Plague of Naples. Small crown 8vo, 2s. 6d.

THE PROFESSOR and OTHER POEMS. By the AUTHOR of "MOODS," &c. Small crown 8vo, 5s.

"The poems show a large measure of insight and a genuine sympathy with many aspects of thought and feeling."—*Literary World*.

ESSAYS IN VERSE. By MAY SINCLAIR. Small crown 8vo, 2s. 6d.

AN ODE to the SUN, and OTHER POEMS. By R. WARWICK BOND, Author of "The Immortals," and other Poems. Small crown 8vo, 3s. 6d.

FROM HEART TO HEART. By the AUTHOR of "FRATERNITY." Fcap. 8vo, 2s. 6d.

SOMNIA MEDICI. Three Series. By JOHN A. GOODCHILD. Small crown 8vo, Second Edition, 3s. 6d. each.

TENNYSON.—"I judge these poems to be the work of one who is far more than a follower of my own."

PATERNOSTER HOUSE, CHARING CROSS ROAD.

THE FORTNIGHTLY REVIEW.

NOVEMBER.

AN APOLOGUE TO IRECON By Professor HUXLEY, F.R.S.
 OUR MOLTEN GLOBE. By ALFRED RUSSEL WALLACE.
 MR. MORLEY'S TASK IN IRELAND. By WILLIAM O'BRIEN, M.P.
 A FUTURE SCHOOL OF ENGLISH ART. By the DUKE OF MARI-BOROUGH.
 BURMESE TRAITS. By HENRY CHARLES MOORE.
 FRUIT-GROWING IN CALIFORNIA. By WILLIAM ROBERTS.
 THE WOMEN'S ART EXHIBITION IN PARIS. By A FRENCH-WOMAN.
 OUR OLDEST SCHOOL. By ARTHUR F. LEACH.
 THE INSURRECTION OF WOMEN. By J. B. BURY.
 THE LIFE OF RENAN. By Mrs. EMILY CRAWFORD.
 A CHAT about RENAN. By ALBERT D. VANDAM.
 TABLE TALK OF RENAN. By HUGUES LE ROUX.
 BRITISH OFFICIALS AND FRENCH ACCUSATIONS. By Captain LUGARD.
 CHAPMAN & HALL, Ltd.

Now Ready.—NOVEMBER, 1892.

THE NEW REVIEW.

Edited by ARCHIBALD GROVE.
 No. 42.

TENNYSON. I. By EDMUND GOSSE.
 II. By HERBERT PAUL, M.P.
 THE NEW DEPARTURE IN IRELAND: SUCCESS or FAILURE? I. By JUSTIN MCCARTHY, M.P.
 II. By T. W. RUSSELL, M.P.
 THE PETRIE PAPYRI. By Professor MAHAFFY.
 SIR RICHARD BURTON: an Explanation and a Defence. By LADY BURTON.
 THE PRESIDENTIAL ELECTION IN THE UNITED STATES. By ALBERT BUSHNELL HART (Professor of History, Harvard University, U.S.A.).
 THE STUDY OF DREAMS. By FREDERICK GREENWOOD.
 ALIEN IMMIGRATION. By Colonel HOWARD VINCENT, C.B., M.P.
 ARE OUR OARSMEN DEGENERATE? By R. C. LEHMANN.
 LITERATURE } By H. D. TRAILL.
 AND }
 THE DRAMA. } By L. F. ARTHUR.
 London: LONGMANS, GREEN & CO.

CASEY'S EUCLID.

Now Ready, Sixth Edition, Revised, price 3s. 6d.

A SEQUEL to the FIRST SIX BOOKS of EUCLID. By JOHN CASEY, LL.D., F.R.S. Edited by PATRICK A. E. DOWLING, B.A., R.U.I.
 Dublin: HODGES, FISHER & CO., Ltd.
 London: LONGMANS & CO.

Just issued, price 4d.; by post, 5d.

MISS NADEN'S "WORLD-SYSTEM": an Essay. By G. M. MCCUE, Editor of "Further Reliques of Constance Naden."
 London: WATTS & CO., 171, Johnson's Court, Fleet Street, E.C.

CHISWICK PRESS EDITIONS.

Just ready.

THOMAS NASH'S LIFE OF JACK WILTON. With an Essay on the Life and Writings of Nash. By EDMUND GOSSE. Crown 8vo, paper boards. Limited Edition: 450 copies on hand-made paper, price 7s. 6d. net, and 50 copies on Japanese vellum paper, price 15s. net.

Previously published.

JOURNAL of a VOYAGE to LISBON. By HENRY FIELDING, Esq. Edited, with Introduction and Notes, by AUSTIN DOBSON. Crown 8vo, paper boards. With engraved Portrait of Fielding. Limited Edition: 475 copies on hand-made paper, price 7s. 6d. net, and 25 copies on Japanese vellum paper, price 15s. net.

SWIFT'S POLITE CONVERSATION [by SIMON WAGSTAFF, Esq.]. Edited, with Introduction and Notes, by GEORGE SAINTSBURY. Crown 8vo, paper boards. With engraved Portrait of Swift. Limited Edition: 450 copies on hand-made paper, price 6s. net, and 50 copies on Japanese vellum paper, price 12s. net.

Other volumes in preparation.

Ready November 1st.

SOME NOTES on BOOKS and PRINTING: a Guide for Authors and Others. By C. T. JACOBI, Manager of the Chiswick Press, and Examiner in Typography to the City and Guilds of London Institute. With many typographical specimens and samples of papers. Demy 8vo, price 5s. net.

London: C. WHITTINGHAM & Co., 20, Took's Court, E.C.

Monthly, price Half-a-Crown.

THE CONTEMPORARY REVIEW.

CONTENTS FOR NOVEMBER.

LABOUR and the HOURS of LABOUR. By WILLIAM MATHER, M.P.
 ERNEST RENAN. By GABRIEL MOSER.
 IMPRESSIONS OF PROVENCE. By MARY FARMESTER.
 THE SPIRITUAL LIFE: a Dialogue. By VERNON LEE.
 THE STORY of a COLONY for EPILEPTICS. By EDITH SELLERS.
 DEMOCRACY and OUR OLD UNIVERSITIES. By JOSEPH KING.
 LOOTING the ORCHARD. By PHIL ROBINSON.
 GOETHE as a MINISTER of STATE. By HENRY W. NEVINSON.
 THE PRESENT POSITION of the HIGH CHURCH PARTY. By GILBERT CHURCH.
 THE SINE QUA NON of HOME RULE. By W. T. STEAD.
 LONDON: C. WHITTINGHAM & Co., Limited, 15, Tavistock Street, Covent Garden.

ELLIOT STOCK'S NEW LIST.

NEW AND CHEAPER EDITION.

In handsome 8vo, price 6s.

COINS AND MEDALS.

Their Place in History and Art.

By the Authors of the "British Museum Official Catalogues."

Edited by STANLEY LANE-POOL.

SECOND EDITION, WITH NUMEROUS ILLUSTRATIONS.

In handsome crown 8vo, cloth, 6s.

"THE LONE-STAR OF LIBERIA."

Being the Outcome of Reflections on our Own People.

By FREDERICK ALEXANDER DURHAM, An African of Lincoln's Inn (Student-at-Law).

With an Introduction by MADAME LA COMTESSE G. HUGO.

CHEAPER EDITION.

Tastefully printed in 8vo, and handsomely bound in cloth, price 12s. 6d.

THE ANCIENT LAWS OF WALES.

Viewed especially in regard to the Light they throw upon the Origin of some English Institutions.

By the late HUBERT LEWIS, B.A., of the Middle Temple, Author of "Principles of Conveyancing," &c. Edited, with a Preface, by J. E. LLOYD, Lecturer in History and Welsh at the University College of Wales, Aberystwyth.

"The work before us displays everywhere the unmistakable marks of profound scholarship and of careful investigation. A good and copious index has been added, and altogether this volume may be pronounced to be a treasury of information on the subject of old Welsh institutions. It is, moreover, clearly written, and throughout invested with great interest, and many of the very curious family customs of ancient Wales are here set forth in a manner which is decidedly attractive."—*Public Opinion*.

A NEW VOLUME OF ENTERTAINING ESSAYS.

In One Volume, tastefully printed and bound, price 3s. 6d.

FROM PUNCH TO PADAN ARAM.

Thoughts by a Rambling Philosopher. By ALFRED T. STORY.

"A very charming volume of Essays—quaint, fresh, and fanciful."—*British Weekly*.

In tasteful crown 8vo, cloth, price 4s. 6d., post free.

BENEATH HELVELLYN'S SHADE.

Notes and Sketches in the Valley of Wythburn.

By SAMUEL BARBER.

"Abounds in well-written description of scenery, and conveys a deal of information of the most varied kind."—*Glasgow Herald*.

In crown 8vo, cloth, price 5s.

LAKE COUNTRY ROMANCES.

By HERBERT V. MILLS.

With Eight Illustrations of Local and Historic Scenes by Cuthbert Rigby.

"These three stories are curiously vivid and natural; the style is delightful, and the illustrations are good."—*Literary World*.

ELLIOT STOCK, 62, Paternoster Row, London.

THEATRES.

ADELPHI THEATRE.

THIS EVENING, at 8, THE LIGHTS OF HOME. Messrs. Charles Dalton, Lionel Rignold, G. W. Cockburn, W. A. Elliott, Howard Russell, T. Kingston, W. Drew, J. and W. Northcote; Miss Evelyn Millard, Mrs. Patrick Campbell, Mrs. H. Leigh, Miss Ethel Hope, Miss Clara Jocke.

COMEDY THEATRE.

THIS EVENING, at 9, THE PRIVATE SECRETARY. Messrs. Penley, W. Wyen, Sam Sothorn, J. Nelson, C. Thornbury, Ernest Percy, W. Heriot, and Charles Hawtre; Misses Ethel Matthews, V. Armbruster, G. Harrison, Ewell, A. Yorke, C. Elton, &c. At 8.15. THE HOME COMING.

COURT THEATRE.

THIS EVENING, at 9, THE GUARDSMAN. Messrs. Arthur Cecil, Elliot, W. Draycott, C. P. Little, Compton Courtis, R. Nainby, E. Bertram, and Weldon Grossmith; Mesdames Ellaline Terriss, Agnes Thomas, Isabel Eliassen, Irene Rickards, and Caroline Hill. 8.30, CRAZED. Messrs. C. P. Little, Nainby, and Miss S. Grey.

GAIETY THEATRE.

THIS EVENING, at 8.30. SECOND EDITION OF CINDERELLA UP TOO LATE. Mesdames Maggie Duggan, K. Seymour, A. Astor, and Letty Lind; Mr. C. Dwyer, Mr. F. Storey, and Mr. Fred Leslie. At 7.15, THE SNOWSTORM.

HAYMARKET THEATRE.

Mrs. Langtry's Season.
THIS EVENING, at 8.30, AGATHA TYLDEN, MERCHANT AND SHIPOWNER. Messrs. Lewis Waller, Cyril Maude, W. T. Lovell, F. A. Everill, Edmund Maurice, Rudge Harding, W. Cheesman; Miss Marie Linden and Mrs. Langtry.

PRINCE OF WALES' THEATRE.

THIS EVENING, at 8.30, IN TOWN. Messrs. Arthur Roberts, Eric Lewis, H. Gratton, E. Bantock; Misses Phyllis Broughton, Sylvia Grey, and Florence St. John, supported by a powerful company. At 8, THE WHITE LADY.

SAVOY THEATRE.

Sole Proprietor and Manager, R. D'OLY CARTE.
THIS EVENING, at 8.15 p.m., production of HADDON HALL, an original light English opera, the words by Sydney Grundy, the music by Arthur Sullivan.

SHAFTESBURY THEATRE.

THIS EVENING, at 8.45, CIGARETTE. At 7.50, CUT OFF WITH A SHILLING. Messrs. Collette, Oswald Yorke, A. J. Evelyn, Leslie Holland, Warner, Lascelles, Fair, and Joseph O'Mara; Mesdames Geraldine Umar, Amadi, Marion Erle, May Lawrie, M. Collette, H. Vicary, C. Loschy, J. Bradford, and Albu.

STRAND THEATRE.

THIS EVENING, at 8.30, NOBLE (ALL SMILES). Messrs. Harry Paulton, Forbes Dawson, Herbert Ross, George Hawtre, A. C. Mackenzie; Misses Beatrice Lamb, Helen Farrer, G. Esmond, I. Goldsmith, C. Zerbini, Eleanor May, Venie Bennett. At 8, NO CREDIT. Misses Esmond, Goldsmith; Mr. Hawtre, &c.

TERRY'S THEATRE.

THIS EVENING, at 9, A LUCKY DOG. Messrs. G. W. Anson, John Tresslar, Nicol Rutland, Charles Fawcett, Douglas, Gayle, and Fred Thorne; Mrs. Cannings, Miss Helen Forsyth, Miss E. Faulkner, and Miss Marie Dagnar. At 8, WITHERED LEAVES. Messrs. Curzon, Penland, Fawcett; Mesdames Faulkner, Cronyn.

TRAFALGAR SQUARE THEATRE.

Sole Lessee and Manager, M. Levenston.
THIS EVENING, at 8, THE WEDDING EVE. Mesdames Decima Moore, Mabel Love, Kate Chard; Messrs. Joseph Tapley, George Barrett, Arthur Wilkinson, Leonard Russell, and William Elton. At 7.45, THE WOODEN SPOON. Mesdames Violet Robinson, Millie Vere; Messrs. W. Philip and Leonard Russell.

VAUDEVILLE THEATRE.

A. and S. Gatti, Lessees and Managers.
THIS EVENING, at 8.30, OUR BOYS. Mr. David James, Mr. William Farren, Mr. E. W. Gardner, Mr. Reeves Smith, Mr. Duncan Fleet, &c.; Miss May Whitty, Miss Eva Moore, Miss Cecily Richards, and Miss Sophie Larkin.

TERMS OF SUBSCRIPTIONS

TO
THE ACADEMY.

(PAYABLE IN ADVANCE.)

	YEARLY.	HALF-YEARLY.	QUARTERLY.
	£ s. d.	£ s. d.	£ s. d.
If obtained of a News-vendor or at a Railway Station . . .	0 13 0	0 6 6	0 3 3
Including Postage to any part of the United Kingdom . .	0 15 2	0 7 7	0 3 10
Including Postage to any part of France, Germany, India, China &c.	0 17 4	0 8 8	0 4 4

Where difficulty is experienced in procuring THE ACADEMY with regularity in the Country, it is requested that application be made direct to the Publisher.

Terms of annual subscription, £1s. 2d.; foreign, 17s. 4d.
Office: 27, CHANCERY LANE, W.C.

DIGBY, LONG & CO.'S NEW BOOKS

LEADING WOMEN of the RESTORATION.

By GRACE JOHNSTONE. 12emy 8vo, cloth, 6s. with Portraits. The *National Observer* says: "The book is written carefully and after much research. The memoirs contain many valuable anecdotes. The writing is very well." The *Public Opinion* says: "Essentially a book of historic value." The *Guardian* says: "Written with considerable sympathy and feeling. The portraits are excellent."

WHERE HONOUR SITS. By W. B. Home-

GALL. Cloth extra, 6s.
The *Academy* says: "The where Honours sits in his novel are told with spirit, and as a whole 'Where Honour Sits' may certainly be pronounced readable."

THE NEW NOVEL BY THE AUTHOR OF "IN SIN OR FOLLY."

SYRINGA. By Arthur Nestorien. Cloth extra, 6s. [Just out.]

TRUE to the PRINCE: a Tale of the Six-

teenth Century. By GERTRUDE BELL. Cloth extra, 6s.
The *Saturday Review* says: "She can relate well and clearly, and carries her readers along easily and pleasantly."

SECOND EDITION.

THE "JOLLY ROGER": a Tale of Sea

Heroes and Pirates. By HUMPHREY NISBET. Author of "Bail Up," "A Colonial Tramp," &c. In handsome pictorial binding, with Frontispiece and Vignette Title-Page by the Author, 3s. 6d.
The *Saturday Review* says: "Savory and the sea are deftly combined. Since Captain Marryat's impressive story of *Vanderdecken* and the fair Amie these elements have never been handled as in Mr. Nisbet's brilliant romance of Elizabethan times. In this handling of the supernatural the author's power is most convincingly proclaimed."

JUST READY, SIXTH EDITION, NEW AND REVISED, WITH PORTRAIT OF THE AUTHOR.

THE AUTHOR'S MANUAL.

By PERCY RUSSELL.

WITH PREFATORY REMARKS BY MR. GLAISTONE, WHO HAS READ AND APPROVED THE VOLUME.
Crown 8vo, cloth extra, 5s.

The *Spectator* says: "The aspirant to literature may certainly read Mr. Russell's book with profit."
Miss M. E. BRADDON writes: "Your counsel, both to the journalist and imaginative writer, is full of wisdom."

AUTHORS having MSS. (Fiction, Travel, Poetry, &c.)

suitable for Publication in Volume Form are INVITED to FORWARD them for consideration. MSS. read with promptitude, and, if approved, will be published in the coming season. New Catalogue of Books post free.

Address—DIGBY, LONG & CO., Publishers, 18, Bouverie Street, Fleet Street, London.

Thick 8vo, pp. 318, price 7s. 6d.

FROM THE CAVES AND JUNGLES OF HINDOSTAN.

By H. P. BLAVATSKY.

A translation of Mme. Blavatsky's famous letters from India to the *Russian Messenger* of Moscow, in 1879; full of strange secrets of Indian life, and gorgeous pictures of Oriental nature.

"It is not necessary to be a Theosophist to admire Madame Blavatsky's letters from India."—*Times*.

"Brilliant passages"—*Glasgow Evening News*.
"The book deserves high praise. It shows a glowing imagination and a slightly fancy, as well as much sympathy with nature, and her descriptions of scenery are often very beautiful."
—*Manchester Guardian*.

THE THEOSOPHICAL PUBLISHING SOCIETY.

7, DUKE STREET, ADELPHI, LONDON, W.C.

ESTABLISHED 1881.

BIRKBECK BANK,

Southampton Buildings, Chancery Lane, London.

THREE PER CENT. INTEREST allowed on DEPOSITS repayable on demand.

TWO PER CENT. ON CURRENT ACCOUNTS, on the minimum monthly balances, when not drawn below £100.

STOCKS, SHARES, and ANNUITIES purchased and sold.

SAVINGS DEPARTMENT.

For the encouragement of Thrift the Bank receives small sums on deposit, and allows interest at the rate of THREE PER CENT. per annum, on each completed £1.

BIRKBECK BUILDING SOCIETY.

HOW TO PURCHASE A HOUSE FOR TWO GUINEAS PER MONTH.

BIRKBECK FREEHOLD LAND SOCIETY.

HOW TO PURCHASE A PLOT OF LAND FOR FIVE SHILLINGS PER MONTH.

The BIRKBECK ALMANACK, with full particulars, can be obtained, post free, on application to
FRANCIS RAVENSCROFT, Manager.

BY DR. MACLAREN.

SECOND EDITION, crown 8vo, cloth boards, 5s., post free.

THE UNCHANGING CHRIST, and other

SECTIONS.
London: ALEXANDER & SHEPHEARD, Farnival Street, E.C.

BREAKFAST OR SUPPER.

EPPS'S

GRATEFUL—COMFORTING

COCOA

BOILING WATER OR MILK.

JAMES CLARKE & CO.'S

LIST OF NEW AND FORTH-COMING BOOKS.

A MOST CHARMING GIFT-BOOK.

THE ROSEBUD ANNUAL, 1893.

Containing 300 charming illustrations by Wain, Mason, Elwes, Stoddart, Shepherd, and other favourite Artists. Music by T. CRAMPTON and others. Handsomely bound in strong cloth . . . 4 0

ROSEBUD SONGS. Illustrated. A

Collection of Songs with simple Music for Children's Voices. By T. CRAMPTON and others. 4to paper 1 0

ROSEBUD RHYMES. Illustrated.

A Selection of Nursery and other Rhymes for Children. Specially Illustrated by Rosebud Artists. 4to paper 1 0

IN THE PRESS.

A NEW NOVEL BY AMELIA E. BARR.

A ROSE of a HUNDRED LEAVES.

Beautifully Illustrated. By AMELIA E. BARR, Author of "Jan Vedder's Wife," "Friend Olivia," &c. Cloth 6 0

GLORIA PATRI; or, Our Talks about

the Trinity. By JAMES M. WHITON, Ph.D. of New York, Author of "New Points to Old Texts," "Beyond the Shadow," &c. Cloth 3 6

GLADYS' VOW. By Mrs. Isabel

KEANEY, Author of "Our Daughters," &c. Cloth . . . 3 6

QUEER STORIES from RUSSIA.

By CAPEL CHERNILO. Cloth 3 6

THE BISHOP and the CATERPILLAR

and other Pieces. By MARY E. MANNERS. Suitable for Recitation 1 0

IN THE FAR COUNTRY. Illustrated.

A Tale for Boys. By ALBERT E. HOOPER. Illustrations by Arnold A. Mason. Cloth . . . 3 6

LONDON:

JAMES CLARKE & Co., 13 & 14 FLEET-ST., E.C.

READY.

ALFRED STEVENS AND HIS WORK.

The Book is crown folio, 20 by 15 inches, half-bound in morocco.

Dedicated, by permission, to Sir FREDERICK LEIGHTON Bart., P.R.A., &c.

Containing a Memoir of STEVENS, and Critical Descriptions of his Productions, by a former Pupil and Friend, Mr. HUGH STANNUS, F.R.I.B.A., Lecturer on Applied Art at University College, and Teacher of Architectural Ornament at the Royal Academy.

WITH

Fifty-seven Full-page Autotype Illustrations

Selected from Examples of the Master's Work by a Committee of Experts.

The Edition is limited to 150 Copies.

Price Six Guineas.

PUBLISHED by the AUTOTYPE COMPANY, 74 NEW OXFORD STREET, LONDON.

To H.R.H. the PRINCE OF WALES.

BRAND & CO.'S A1 SAUCE,

SOUPS, PRESERVED PROVISIONS

and

POTTED MEATS, and YORK and GAME

PIES. Also,

ESSENCE of BEEF, BEEF TEA,

TURTLE SOUP, and JELLY, and other

SPECIALITIES for INVALIDS.

CAUTION—BEWARE OF IMITATIONS.

SOLE ADDRESS—

11, LITTLE STANHOPE STREET, MAYFAIR, W.

MARK TWAIN says

OF PROF. LOISETTE'S SYSTEM OF MEMORY—

"I had before been able, like most people, to store up and lose things in the dark cellar of my Memory, but he showed me how to light up the cellar. It is the difference—change the figure—between having money where you can't collect it, and having it in your pocket. The information cost me but little, yet I value it at a prodigious figure."—Prospectus post free from Prof. A. LOISETTE, 27, New Oxford Street, London, W.C.

MESSRS. METHUEN'S LIST.

FICTION.

Messrs. Methuen beg to announce that they have to-day published Mr. NORRIS'S New Novel, "HIS GRACE," which can be obtained at all Libraries.

NORRIS.—HIS GRACE. By W. E. NORRIS, Author of "Mlle. de Mersac," "Marcia," &c. 2 vols., crown 8vo, 21s.

PARKER.—PIERRE and his PEOPLE. By GILBERT PARKER. Crown 8vo, buckram, 6s.

BLISS.—A MODERN ROMANCE. By LAURENCE BLISS. Crown 8vo, buckram, 3s. 6d.; paper, 2s. 6d.

BARING-GOULD.—IN the ROAR of the SEA. By S. BARING-GOULD. Cheaper Edition. Crown 8vo, 6s.

CLARK RUSSELL.—MY DANISH SWEETHEART. By W. CLARK RUSSELL. With 6 Illustrations by W. H. Overend. Crown 8vo, 6s. [Nearly ready.]

MABEL ROBINSON.—HOVENDEN V.C. By F. MABEL ROBINSON. Cheaper Edition. Crown 8vo, 3s. 6d.

GENERAL LITERATURE.

RUDYARD KIPLING.—BARRACK-ROOM BALLADS; and other Verses. By RUDYARD KIPLING. Extra post 8vo, pp. 208, laid paper, rough edges, buckram, gilt top, 6s.

A special Presentation Edition, bound in parchment, with extra gilt ornament, 7s. 6d. The First Edition was sold on publication, and two further large Editions have been exhausted. The Fourth Edition is now ready.

COLLINGWOOD.—JOHN RUSKIN: His Life and Work. By W. G. COLLINGWOOD, M.A. 2 vols., 8vo, 32s. [December.]

Also 300 copies on hand-made paper, with the Illustrations on India paper, £5 5s. net. Also 30 copies on Japanese paper, £5 5s. net.

All the Japanese copies are sold, and the greater part of the Large-paper edition is also bespoke. Orders will be booked as they are received.

BARING-GOULD.—THE TRAGEDY of the CAESARS: The Emperors of the Julian and Claudian Lines. With numerous Illustrations from Busts, Gems, Cameos, &c. By S. BARING-GOULD, Author of "Mehalah," &c. 2 vols., royal 8vo, 30s.

This book is the only one in English which deals with the personal history of the Caesars, a subject which, for picturesque detail and sombre interest, is not rivalled by any work of fiction. The volumes are copiously illustrated.

BARING-GOULD.—SURVIVALS and SUPERSTITIONS. With Illustrations. By S. BARING-GOULD. Crown 8vo, 7s. 6d.

A book on such subjects as Foundations, Gables, Holes, Gallows, Raising the Hat, Old Ballads, &c.

PERRENS.—THE HISTORY of FLORENCE from the TIME of the MEDICIS to the FALL of the REPUBLIC. By F. T. PERRENS. Translated by HANNAH LYNCH. In 3 vols. Vol. I. 8vo, 12s. 6d.

This is a translation from the French of the best history of Florence in existence. This volume covers a period of profound interest—political and literary—and is written with great vivacity.

"Q."—GREEN BAYS: A Book of Verses. By "Q," Author of "Dead Man's Rock," &c. Fcap 8vo, 3s. 6d.

Also a Limited Edition on Large Dutch Paper.

WELLS.—OXFORD and OXFORD LIFE. By MEMBERS of the UNIVERSITY. Edited by J. WELLS, M.A., Fellow of Wadham College. Crown 8vo, 3s. 6d.

An account of life at Oxford—intellectual, social, and religious—a careful estimate of necessary expenses, a review of recent changes, a statement of the present position of the University, and chapters on Women's Education, aids to study, and University Extension.

DRIVER.—SERMONS on SUBJECTS CONNECTED with the OLD TESTAMENT. By S. R. DRIVER, D.D., Canon of Christ Church, Regius Professor of Hebrew in the University of Oxford. Crown 8vo, 6s.

An important volume of sermons on Old Testament Criticism preached before the University by the Author of "An Introduction to the Literature of the Old Testament."

KAUFMANN.—CHARLES KINGSLEY. By M. KAUFMANN, M.A. Crown 8vo, 5s. A Life of Kingsley chiefly as Christian Socialist.

LOCK.—THE LIFE of JOHN KEBLE. By WALTER LOCK, M.A. With Portrait from a painting by Geo. Richmond, R.A. Crown 8vo, 5s.

C. JAMES.—CURIOSITIES of CHRISTIAN HISTORY prior to the REFORMATION. By CROAKE JAMES. Crown 8vo, pp. 522, 7s. 6d.

"The volume of 'Curiosities of Christian History' which Mr. Croake James has compiled contains a great deal of quaint and curious matter, collected, as the author says in his preface, 'from many histories, annals, chronicles, and biographies,' and affording some particulars of the interesting persons, episodes, and events from the Christian's point of view during the first fourteen centuries." The author has certainly done a good work in thus bringing together, for the benefit of the general reader, much matter of interest not readily accessible to him. Wherever we dip into his pages we find something worth dipping into, and though by no means a work of profound learning or of elaborate research, it certainly well serves its purpose as a popular *resumé* of much that is well worth gathering together."—*John Bull*.

BOWDEN.—THE IMITATION of BUDDHA: Being Quotations from Buddhist Literature for each Day in the Year. Compiled by E. M. BOWDEN. With Preface by Sir EDWIN ARNOLD. Second Edition. 16mo, 12s. 6d.

SELLS.—THE MECHANICS of DAILY LIFE. By V. P. SELLS, M.A. Illustrated. Crown 8vo, 2s. 6d. [Nearly ready.]

KIMMINS.—THE CHEMISTRY of LIFE and HEALTH. By C. W. KIMMINS. Crown 8vo, 2s. 6d. [Nearly ready.]

The above are New Volumes of the "University Extension Series."

COX.—LAND NATIONALISATION. By HAROLD COX, M.A. Crown 8vo, 2s. 6d.

HADFIELD and GIBBINS.—A SHORTER WORKING DAY. By R. A. HADFIELD and H. DE B. GIBBINS, M.A. Crown 8vo, 2s. 6d. [Nearly ready.]

The above are New Volumes of "Social Questions of To-day Series."

CHEAPER EDITION.

BARING-GOULD.—OLD COUNTRY LIFE. By S. BARING-GOULD. Fourth Edition. Large crown 8vo, 6s.

METHUEN & CO., 18, BURY STREET, W.C.

RECENT WORKS ON ART.

MORELLI'S ITALIAN PAINTERS.

Critical Studies of their Works.

Translated from the German by

CONSTANCE JOCELYN FFOULKES.

With an Introductory Notice by Sir HENRY LAYARD, G.C.B.

THE BORGHESE AND DORIA PAMFILI GALLERIES IN ROME.

With Illustrations. 8vo, 15s.

"It will be impossible in the limits of a single article to follow Signor Morelli in his minute survey of the Doria-Pamfili Galleries. His criticisms are so instructive that no intelligent amateur should visit these galleries without a copy of this volume under his arm."—*Edinburgh Review*.

HANDBOOK OF GREEK ARCHÆOLOGY.

Sculpture, Vases, Bronzes, Gems, Terra-Cottas, Architecture, Mural Paintings, &c.

By A. S. MURRAY,

Keeper of the Greek and Roman Antiquities, British Museum.

With 21 Engraved Plates and 130 Woodcuts.

Crown 8vo, 18s.

"Admirable in its method and fascinating in its materials, this Handbook is eminently worthy of its learned author and of the great institution to which he belongs."—*Times*.

BY THE SAME AUTHOR.

A HISTORY OF GREEK SCULPTURE.

Revised Edition.

With 140 Illustrations. 2 vols., medium 8vo, 36s.

"In grasp and mastery of the subject, and clearness and attractiveness of style, the book seems to us an excellent example of what such a book should be."—*Guardian*.

ARCHITECTURE: a Profession or an Art.

Thirteen Short Essays on the Qualifications and Training of Architects.

Edited by R. NORMAN SHAW, R.A., and T. G. JACKSON, A.R.A.

8vo, 9s.

NEW CHAPTERS IN GREEK HISTORY.

Historical Results of Recent Excavations in Greece and Asia Minor.

By PERCY GARDNER, M.A.,

Professor of Archaeology in the University of Oxford.

With Illustrations. 8vo, 15s.

"No common book. It may be accepted as a supplement to English books on Greek Archaeology, and it will often serve as a corrective of many statements in them."—*Archæologist*.

FERGUSON'S MODERN STYLES OF ARCHITECTURE.

A New Edition, Revised and Enlarged.

With a Special Account of the Recent Progress of Architecture in America.

By ROBERT KERR,

Professor of Architecture in King's College, London.

With 330 Illustrations. 2 vols., medium 8vo, 31s. 6d.

BRUGSCH'S EGYPT UNDER THE PHARAOHS.

A History derived entirely from the Monuments.

A New Edition, Condensed and thoroughly Revised.

By MARY BRODRICK.

With Maps, Plans, and Illustrations. 8vo, 18s.

"It is undoubtedly the most important contribution yet made towards a scholarly and trustworthy history of Egypt."—*Academy*.

SIR HENRY LAYARD'S EDITION OF KUGLER'S HANDBOOK OF ITALIAN PAINTING.

With 200 Illustrations. 2 vols., crown 8vo, 30s.

JOHN MURRAY, ALBEMARLE STREET.

RICHARD BENTLEY & SON'S LIST.

Now ready, price One Shilling.

NOTICE—

THE TEMPLE BAR MAGAZINE

For NOVEMBER, 1892.

Contains, among other articles of interest:—

God's Fool. By Maarten Maartens. Chaps. XLV.-XLVII.
—*Washington Irving.*—*Oliver Cromwell as a Soldier.* By W. O'Connor Morris. —*Pizzica, Pizzica.*—*Creatures of Transition.*
—*"The Gates of the Reich."* By C. J. K. F.—*Among the Alents.*
—*Mrs. Bligh.* By Rhoda Broughton. Chaps. IX.-XII., &c.

NEW WORKS JUST PUBLISHED.

By Madame VON KOBELL.

CONVERSATIONS OF DR. DOLLINGER.

Recorded by LOUISE von KOBELL, and Translated from the German by KATHARINE GOULD.

1 vol., crown 8vo, 6s.

By Lieut. BADEN-POWELL.

IN SAVAGE ISLES AND SETTLED LANDS.

A Record of Personal Experiences in Europe, Egypt, Ceylon, India, Australia, New Zealand, Java, &c., in 1888-91.

By B. F. S. BADEN-POWELL, Scots Guards, F.R.G.S. With Maps and Illustrations, 1 vol., demy 8vo, 21s.

By W. FRASER RAE.

EGYPT TO-DAY.

The First to the Third Khedive.

By W. FRASER RAE.

1 vol., demy 8vo, 16s.

"Mr. Fraser Rae's 'Egypt To-Day' is a profoundly interesting book, by a practised literary hand, about a country which is now, as it has been for long past, one of the most interesting in the world. It is much more than this, it is an admirable treatise on one of the most vital subjects in our foreign policy. It is a satisfaction that a book so sane, so clear and convincing, should appear on one of the burning questions of the day, by a writer who has studied the whole subject for himself, and who has come to hold very strong convictions with regard to it. Mr. Rae's book comes at a very timely moment, and it is to be hoped that it may influence widely the minds of Englishmen on the vital question of Egypt."—*Observer*.

By W. H. MALLOCK.

IN AN ENCHANTED ISLAND:

A Visit to Cyprus in 1889.

By WILLIAM H. MALLOCK, Author of "Is Life Worth Living?" &c.

A New Edition. 1 vol., crown 8vo, 6s.

NEW NOVELS NOW READY at the LIBRARIES

By Miss BROUGHTON.

MRS. BLIGH.

By RHODA BROUGHTON,

Author of "Nancy."

1 vol., crown 8vo, 6s.

By MAARTEN MAARTENS.

GOD'S FOOL.

By MAARTEN MAARTENS,

Author of "An Old Maid's Love," &c.

3 vols., crown 8vo.

By Miss CAREY.

SIR GODFREY'S GRAND-DAUGHTERS.

By ROSA NOUCHETTE CAREY, Author of "Nellie's Memories."

3 vols., crown 8vo.

By the AUTHOR of "AN AUSTRALIAN GIRL."

THE SILENT SEA.

By Mrs. ALICK MACLEOD.

3 vols., crown 8vo.

Notice.—The Fourth Edition of AUNT ANNE, by Mrs. Clifford, may now be obtained, in 2 vols., crown 8vo.

RICHARD BENTLEY & SON, New Burlington Street, Publishers in Ordinary to Her Majesty the Queen.

CASSELL & COMPANY'S Announcements.

KING HENRY VIII.

With a Series of Magnificent Photogravures from Original Drawings by Sir JAMES LINTON, P.R.I. The Text luxuriously printed in red and black on hand-made paper. With Introduction by Prof. DOWDEN.

The Edition of King Henry VIII. will be strictly limited to 250 numbered copies. Price on application. [READY SHORTLY.]

PLAYTHINGS and PARODIES.

Stories and Sketches by BARRY PAIN, Author of "In a Canadian Canoe." Cloth, 5s.

[Now ready.]

FYFFE'S HISTORY of MODERN EUROPE.

Illustrated. Complete in Three Vols., 7s. 6d. each. [Ready shortly.]

DORÉ'S DANTE'S INFERNO.

Illustrated by GUSTAVE DORÉ, with Introduction by A. J. BUTLER, late Fellow Trinity College, Cambridge. Cloth, gilt top, or, buckram, gilt top, 7s. 6d. [Ready shortly.]

ENGLISH WRITERS.

An attempt towards a History of English Literature. By HENRY MORLEY, LL.D., late Professor of English Literature, University College, London. In Vols., 5s. each. Vol. IX., "Spenser and His Time."

[Ready shortly.]

THE PERFECT GENTLEMAN.

By the Rev. A. SMYTHE-PALMER, D.D. Antique paper, cloth, 3s. 6d.

[Now ready.]

THE SUCCESSFUL LIFE.

A Book for Young Men commencing business. Containing Counsel, Instruction, Comfort By an Elder Brother. Antique paper, cloth, 3s. 6d.

[Ready shortly.]

A Companion Work to "Royal Academy Pictures."

READY next week, price 2s. 6d.; or handsomely bound in cloth gilt, 4s.

EUROPEAN PICTURES of the YEAR.

Containing beautiful Reproductions of upwards of One Hundred of the best Continental Pictures of 1892.

CASSELL & COMPANY, LIMITED, LUDGATE HILL, LONDON.

Sampson Low, Marston & Company's NEW BOOKS.

Second Edition just ready at all Libraries.

TEN YEARS' CAPTIVITY IN THE MAHDI'S CAMP, 1882-1892.

From the Original Manuscripts of Father Joseph Ohrwalder, late Priest of the Austrian Mission Station at Delai, in Kordofan, who recently escaped, with two Sisters of Mercy, on Camels, from the Sudan.

By Major F. R. WINGATE, R.A., Director of Military Intelligence, Egyptian Army, and Author of "Mahdism and the Egyptian Sudan."

Illustrated by Photographs, Maps, and Special Drawings by Walter C. Horsley.

1 vol., demy 8vo, 500 pp., cloth extra, 21s.

"A book of very unusual and manifold interest and value. In the first place it is an interesting book to read; in the second, it is a historical document of the first importance; and in the third, it has an extraordinary appositeness at the present moment."—*Saturday Review*.

STORIES TOLD in an AFRICAN

FOREST by grown-up Children of Africa. By A. J. MOUNTENEY JEPHSON, one of Mr. Stanley's officers, and Author of "Emin Pasha and the Rebellion at the Equator." With numerous illustrations from Drawings by Walter W. Buckley. 8vo, cloth, 8s. 6d.

NOW READY AT ALL LIBRARIES.

ARTISTIC TRAVEL: a

Thousand Miles towards the Sun. NORMANDY, BRITTANY, the PYRENEES, SPAIN, and ALGERIA. By HENRY BLACKBURN, Editor of "Academy Notes." Author of "The Memoir of Ralph Caldecott," &c. With 130 Illustrations. Demy 8vo, cloth extra, 10s. 6d.

HOLIDAY WANDERINGS in

MADEIRA. By A. E. W. MARSH. With many Full-Page and other illustrations. Crown 8vo, cloth, 5s.

MISTRESS BRANICAN. By

JULES VERNE, Author of "The Lottery Ticket," "Five Weeks in a Balloon," &c., &c. Fully illustrated. Crown 8vo, cloth extra, 6s.

AT ALL BOOKSELLERS.

Lady Silverdale's Sweetheart.

By WILLIAM BLACK.

PRICE HALF-A-CROWN.

NOW READY, PRICE ONE SHILLING.

FASHIONS OF TO-DAY.

NOVEMBER NUMBER.

A High-Class Monthly Illustrated Magazine for Gentlemen.

* The November Number commences the issue at 1s. instead of 2s. 6d. as heretofore, and contains as a Special Supplement, Portrait of H.R.H. Princess Maud of Wales.

NOW READY, PRICE ONE SHILLING.

SCRIBNER'S MAGAZINE

NOVEMBER NUMBER.

CONTENTS.

THE GRAND CANAL. Illustrated. The Seventh Article in the Series "Great Streets of the World." By HENRY JAMES.

CHICAGO'S PART in the WORLD'S FAIR. By FRANKLIN MACVEAGH.

CONVERSATIONS and OPINIONS of VICTOR HUGO. From Unpublished Papers Found at Guernsey. By OCTAVE UZANNE.

VILLON. By FRANCIS B. GUMMERE.

RACING in AUSTRALIA. Illustrated. By SIDNEY DICKINSON.

SALEM KITTREDGE, THEOLOGUE.—HIS SECULAR EXCURSION.—Part II. Conclusion. By BLISS PERRY.

FRENCH ART.—III. Realistic Painting. Illustrated. By W. C. BROWNELL.

STORIES of a WESTERN TOWN.—IV. Mother Emeritus. Illustrated. By OCTAVE THANNET.

SPONGE and SPONGERS of the FLORIDA REEF. Illustrated. By KIRK MUNROE.

MISS DANGERLIE'S ROSES. By THOMAS NELSON PAGE.

THE POINT of VIEW.

London: SAMPSON LOW, MARSTON & COMPANY, Ltd., St. Dunstan's House, Fetter Lane, Fleet Street, E.C.

SATURDAY, NOVEMBER 5, 1892.

No. 1070, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Death of Oenone, Akbar's Dream, and other Poems. By Alfred Lord Tennyson, Poet Laureate. (Macmillans.)

"ELOQUENT, just, and mighty Death" has seldom spoken with a juster and a mightier eloquence than in the deaths of those three poets to whom English readers of modern poetry owe their most passionate pleasure, and give their most passionate praise. Browning died in a solemn Venetian palace, thronged with memories of ancient life in the land of his heart: the first stage on his way to Westminster lay over the waters of Venice, whose people and whose rulers followed him with reverent mourning. Arnold fell on sleep in the full joy and exhilaration of his simple, ardent nature, taken away with a kindly surprise and suddenness: he lies by the Thames, in a country churchyard, under the yews. Tennyson has died with every circumstance of beauty: a serene change and dissolution, calm and slow, from the beauty of his English home, and of his English Shakspeare, to the beauty and to the land "that are very off." His body rests at Westminster by the side of Browning; and the fame of either must "live with the eternity" of the other's fame. *Felices opportunitate mortis*, Browning, and Arnold, and Tennyson!

Like Browning's *Asolando*, Tennyson's posthumous volume is full of fine things, not unworthy of his prime: all varieties of Tennysonian thought and music are to be found in this little book of twenty-four poems. "The Death of Oenone," "St. Telemachus," and "Akbar's Dream" are narrative or meditative poems in blank verse: "The Bandit's Death" and "Charity" are rhymed dramatic idylls: "The Churchwarden and the Curate" is a dramatic study of Lincolnshire humours in the Lincolnshire dialect: "Kapiolani" is a piece of savage heroism chaunted in unrhymed rhythm: there are five occasional poems, three of them dedicatory, one patriotic, and one memorial: there are some eight poems of what may be termed cosmic emotion and spiritual speculation, mostly written in long and sonorous measures: three simple lyrics, and one sonnet.

It is very noticeable that Tennyson's later verse has renounced much of that rich intricacy of workmanship which used to distinguish it: the *emblemata vermiculata*, in Lucilius's phrase, intricate mosaic work in words, which was at once the poet's glory and his peril, ceased to fascinate him. Like his own "laborious orient ivory, sphere in sphere," so his verse was a marvel of

dexterous, cunning craft; but it is no new reproach or heresy to dare to say that the work was sometimes over delicate or gorgeous. His later verse was more direct in its beauty, more classical and severe; it became more Virgilian, less Statian; less opulent, more austere. It relied more and more upon the powers of rhythm, and less upon the charms of rhyme; and, while something of the old peculiar magic was lost, we were compensated by the greater simplicity and strength. No one doubts that the "Lotus Eaters," "Ulysses," and many more of the poems which we have known for years, including some score of lyrics, will be held his greatest work; but in my judgment the books of his old age contain poems finer than any but the very finest works of his middle age and youth. His "Tiresias," "Demeter," and "Oenone's Death" are worth far more than his "Dora," "Audley Court," "Aylmer's Field." He has rarely written anything more perfect than the verses to Virgil, the lines on Catullus' Sirmio, and "Early Spring." In a simple phrase, he continued till his life's end in a more and more victorious resolve to accept the justice and to remove the reproach of Coleridge's early criticism.

With that sympathetic love for scholars and for scholarship, which was always his, Tennyson dedicates his second "Oenone" to the Master of Balliol, as, in verse even more felicitous, he dedicated his "Demeter" to Mr. Jebb.

"Dear master, in our classic town,
You, loved by all the younger gown,
There at Balliol,
Lay your Plato for one minute down,

"And read a Grecian tale re-told,
Which, cast in later Grecian mould,
Quintus Calaber
Somewhat lazily handled of old;

"And on this white midwinter day—
For have the far-off hymns of May,
All her melodies,
All her harmonies echo'd away?—

"To-day, before you turn again
To thoughts that lift the soul of men,
Hear my cataract's
Downward thunder in hollow and glen,

"Till, led by dream and vague desire,
The woman, gliding toward the pyre,
Find her warrior
Stark and dark in his funeral fire."

"Oenone" is of singular beauty—that "excellent beauty" noted by Bacon, which has in it something "strange." It is very brief; but its very brevity, stern and strong, gives it a greater force than a passionate, romantic elaboration has given to Mr. William Morris's "Death of Paris," beautiful as that also is. Oenone sits, looking over the Troad, as in the old days of her early love, and dreaming herself back into them: sits there, in the desolate winter, dreaming of her radiant lover.

"Anon from out the long ravine below
She heard a wailing cry, that seem'd at first
Thin as the batlike shrillings of the Dead
When driven to Hades, but, in coming near,
Across the downward thunder of the brook
Sounded 'Oenone'; and on a sudden he,
Paris, no longer beauteous as a god,
Struck by a poison'd arrow in the fight,
Lame, crooked, reeling, livid, thro' the mist
Rose, like the wraith of his dead self, and
moan'd."

He pleads in the name of their ancient love, beseeching her help.

"Thou knowest,
Taught by some God, whatever herb or balm
May clear the blood from poison, and thy
fame
Is blown thro' all the Troad, and to thee
The shepherd brings his adder-bitten lamb,
The wounded warrior climbs from Troy to
thee.
My life and death are in thy hand."

So he implores, and vainly:

"Oenone, by thy love which once was mine,
Help, heal me. I am poisoned to the heart.
'And I to mine,' she said, 'Adulterer,
Go back to thine adulteress and die!'"

Surely these four tragic lines are worth a world of beautiful descriptive lines in the first "Oenone." Paris turned, and went, and fell dead: the shepherds found him, and remembered but his early youth among them,

"and forgetful of the man
Whose crime had half unpeopled Ilium, these
All that day long labour'd, hewing the pines,
And built their shepherd-prince a funeral pile";

while Oenone still sat in her cave, amazed and frozen at the memory of his ghastly face.

"Then her head sank, she slept, and thro' her dream

A ghostly murmur floated, 'Come to me,
Oenone! I can wrong thee now no more,
Oenone, my Oenone,' and the dream
Wail'd in her, when she woke beneath the stars.
What star could burn so low? not Ilium yet.
What light was there? She rose and slowly
down

By the long torrent's ever-deepen'd roar,
Paced, following, as in trance, the silent cry.
She waked a bird of prey that scream'd and
past;

She roused a snake that hissing writhed away;
A panther sprang across her path, she heard
The shriek of some lost life among the pines,
But when she gain'd the broader vale, and saw
The ring of faces redden'd by the flames
Enfolding that dark body which had lain
Of old in her embrace, paused—and then ask'd
Falteringly, 'Who lies on yonder pyre?'
But every man was mute for reverence.
Then moving quickly forward till the heat
Smote on her brow, she lifted up a voice
Of shrill command, 'Who burns upon the
pyre?'

Whereon their oldest and their boldest said,
'He, whom thou would'st not heal!' and all at
once

The morning light of happy marriage broke
Thro' all the clouded years of widowhood,
And muffling up her comely head, and crying
'Husband!' she leapt upon the funeral pile,
And mixt herself with him and past in fire."

Since Dido fell upon her loveless, solitary pyre, and in *ventos vita recessit*, passed in fire to air, few statelier scenes of love and death have been portrayed in this Virgilian manner.

"St. Telemachus" and "Akbar's Dream" are so very considerably less fine, in spite of much that is fine in them, than "The Death of Oenone," that we need not dwell long upon them. The former tells of that Eastern ascetic who heard a divine call summoning him to Rome: he left his retreat, a cavern above the "disastrous glory" of a ruined temple of the Sun, and went

"Following a hundred sunsets, and the sphere
Of westward-wheeling stars; and every dawn
Struck from him his own shadow on to Rome."

Reaching Rome, "the Christian city," he

had no eyes but for the winged angel of his vision.

"Anon there past a crowd
With shameless laughter, Pagan oath, and jest;
Hard Romans brawling of their monstrous games;
He, all but deaf thro' age and weariness,
And muttering to himself 'The call of God,'
And borne along by that full stream of men,
Like some old wreck on some indrawing sea,
Gain'd their huge Colosseum."

The rest is a familiar tale: how he leapt down into the arena and forbade the cruel sport in the name of Christ.

"For one moment afterward
A silence follow'd as of death, and then
A hiss as from a wilderness of snakes,
Then one deep roar as of a breaking sea,
And then a shower of stones that stoned him dead,
And then once more a silence as of death."

But his end was gained, for

"thro' all the nobler hearts
In that vast Oval ran a shudder of shame."

Honorius stopped the murderous games. It might be hard to give a clear reason for the resemblance which in some way this poem certainly bears to the splendid "Imperante Augusto Natus Est" of Browning's last book.

"Akbar's Dream" will enchant chiefly those who are in love with a merely emotional benevolence, an eclectic spirit of tolerance, a universal acceptance of all good intentions, and an amiable indifference to all particular manifestations of religious faith. Holding such a temper in an intellectual abhorrence, I am the less able to do justice to the excellences of this poem. It is a powerful presentation of the views held by the great maker and founder of the Mogul empire, whose reign, as Sir William Hunter has noted, coincided almost to a year with that of Queen Elizabeth, a monarch, as Tennyson suggests, less tolerant than Akbar, though the founder in chief of a Church no less composite and eclectic than was his. The poem abounds in fine images; for example—

"the wild horse, anger, plunged
To fling me, and fail'd."

The next lines give the spirit of the piece:

"I can but lift the torch
Of Reason in the dusky cave of Life,
And gaze on this great miracle, the World,
Adoring That who made, and makes, and is,
And is not, what I gaze on—all else Form,
Ritual, varying with the tribes of men."

It concludes with a hymn to the sun, of a moving magniloquence:

"Shadow-maker, shadow-slayer, arrowing light
from clime to clime,
Hear thy myriad laureates hail thee monarch
in their woodland rhyme.
Warble bird, and open flower, and men, below
the dome of azure,
Kneel adoring Him the Timeless in the flame
that measures Time!"

We may note in this, and in other pieces, Tennyson's fondness for an Alcaic disposition of rhythm in the four-line stanza. The dissyllabic termination of the third line giving an Horatian effect of sound, while in shorter measures there is often an Omareque effect of thought.

"The Bandit's Death," not one of the best things in this volume, is prefaced by four

lines to Sir Walter Scott, from whose journal the story was adapted.

"O great and gallant Scott,
True gentleman, heart, blood and bone,
I would it had been my lot
To have seen thee, and heard thee, and known."

It is pleasant to have so authoritative a praise of Scott in an age which affects to disregard him, and which pays no heed to the reiterated praises by Mr. Swinburne and by Mr. Lang. The dialect piece ranks with the author's happiest achievements in that manner: it portrays the narrow shrewdness, almost pathetic in its humour, of an old Lincolnshire farmer talking with a young curate. "Tha mun tackle the sins o' the Wo'ld, an' not the faults o' the Squire," is his advice to the young man, if he wish to prosper and be a bishop. But there is one exception in favour of plain speaking:

"Nasty, but tha mun speak hout to the Baptises
here i' the town,
Fur moist on 'em talks agein tithe, an' I'd like
tha to preach 'em down,
Fur they've bin a-preachin' 'em down, they heve,
an' I haaites 'em now,
Fur they leaved their nasty sins i' my pond, an'
it poison'd the cow."

"Charity" is one of those simple tragic stories, poignant and direct, of which Tennyson has given so many, and hardly one too many, and of which "Rizpah" is incomparably the greatest. "Kapiolani" is a study of fierce savagery, violent scenes, heroic courage, written with that rush and ordered turbulence of rhythm so remarkable in "Boadicea" and the "Battle of Brunanburh." It tells the famous story of Kapiolani, the champion of Christianity, who threw into the volcano the sacred berries of the great goddess Pele. Here is the conclusion:

"One from the Sunrise
Dawn'd on His people, and slowly before Him
Vanish'd shadow-like
Gods and Goddesses,
None but the terrible Pele remaining as Kapiolani
ascended her mountain,
Baffled her priesthood,
Broke the Taboo,
Dipt to the crater,
Call'd on the Power adored by the Christian,
and crying, 'I dare her, let Pele avenge
herself!'
Into the flame-billow dash'd the berries, and
drove the demon from Hawa-i-ee."

We have come to the "cosmic" poems, in which the poet is the seer, filled with such a sacred inspiration, as dictated the greater oracles of Lucretius and of Virgil: poems of the origin of things, the course and potency of nature, the spectacle of the world, and the soul of the universe. There is "The Dawn," with its motto, "You are but children," the speech of the Egyptian priest to Solon.

"Red of the Dawn!
Is it turning a fainter red? so be it, but when
shall we lay
The Ghost of the Brute that is walking and
haunting us yet, and be free?
In a hundred, a thousand winters? Ah, what will
our children be,
The men of a hundred thousand, a million winters
away?"

There is "The Dreamer," in which the Voice

of the Earth is heard, telling all the load of misery which she bears, as

"To the wail of my winds, and the moan of my
waves,
I whirl, and I follow the sun."

But the answer is one of consolatory and courageous faith:

"For moans will have grown sphere-music
Or ever your race be run!
And all's well that ends well,
Whirl, and follow the Sun!"

The "terrible Muse," Astronomy, has rarely inspired a grander conception than this; so unlike the fearful awe of Pascal contemplating the infinite spaces. In "Mecanophilus," a poem prompted by "the time of the first railways," is a stanza upon Thought, which would serve for an inscription upon the *Novum Organon*:

"O will she, moonlike, sway the main,
And bring or chase the storm,
Who was a shadow in the brain,
And is a living form?"

In some of these poems there is an Oriental cast of thought and phrase, which seems to have allured the poet in his latest years, as the best means of shadowing forth the unspeakable truths: the Light, the Shade, the Silence, the Voices, the Highest, the Deep, and other like expressions, serve to image the absolute and the real. At times the effect is hardly more satisfying than that of Hugo's vast and majestic images; at times, both poets sing with the happiest audacity and magnificence. But here I prefer to quote the Laureate's last, and perhaps his best, sonnet, "Doubt and Prayer":

"Thou' Sin too oft, when smitten by Thy rod,
Rail at 'Blind Fate' with many a vain 'Alas!'
From sin thro' sorrow into Thee we pass
By that same path our true forefathers trod;
And let not Reason fail me, nor the sod
Draw from my death Thy living flower and grass,
Before I learn that Love, which is, and was,
My Father, and my Brother, and my God!
Steel me with patience! soften me with grief!
Let blow the trumpet strongly while I pray,
Till this embattled wall of unbelief,
My prison, not my fortress, fall away!
Then, if thou wilt, let my day be brief,
So Thou wilt strike Thy glory thro' the day."

I know few things more stately and more touching than at the least the sestet of this sonnet.

There is much beauty and power in the book, upon which I have not space to dwell. Even so slight a thing as "The Tournay" contains the perfect line, "Ralph went down like a fire to the fight"; and "The Silent Voices" are still echoing in our ears; while "The Making of Man," "Faith," and "God and the Universe" are triumphs of rhythm and of prophetic fire, of Delphic majesty and vision. But it is of little avail to spend words upon these things just now. Under the shadow of death not even the criticism of a master would be of much value.

"Year will graze the heel of year,
But seldom comes the poet here,
And the Critic's rarer still."

Farquhar has described for us the burial at Westminster of the Laureate Dryden:

"I come now from Mr. Dryden's Funeral,
where we had an Ode in Horace sung, instead

of *David's Psalms*; whence you may find, that we don't think a Poet worth Christian Burial: The Pomp of the Ceremony was a kind of Rhapsody, and fitter, I think, for *Hudibras* than him, because the Cavalcade was mostly Burlesque; but he was an extraordinary Man, and buried after an Extraordinary Fashion; for I do believe there was never such another Burial seen. . . . And so much for Mr. *Dryden*, whose Burial was the same with his Life: Variety and not of a Piece. The Quality and Mob, Farce and Heroicks; the Sublime and Ridicule mixt in a Piece, great *Cleopatra* in a Hackney-Coach."

Surely we may say that Tennyson's burial was of a piece with his life, which was full of dignity and of calm and of an unbroken steadfastness. Had any verse but his own been sung over him, it could but have been the unequalled Elysian lines of Virgil, telling how among the odoriferous laurels, and among "fields invested with purpureal gleams," chaunting together by the waters, and crowned with snowy wreaths, are warriors and priests, and all who deserve well of mankind:

"Quique pii vates, et Phœbeo digna locuti."

LIONEL JOHNSON.

The Diplomatic Reminiscences of Lord Augustus Loftus, 1837-62. In 2 vols. (Cassells.)

LORD AUGUSTUS LOFTUS was born with a silver spoon in his mouth, and by favour of the Crown it was in later years converted into one of gold plate. It is bare justice to say that he never forgot his natural advantages and his obligations as a courtier at home or in foreign courts. When contrasting himself with some of the most distinguished warriors of Europe, he now and then defines himself as "a man of the pen," a description which is confusing to any critical reader of these volumes until he reaches the final page, where Lord Augustus makes a handsome and modest apology. This should have formed a preface; and then, learning at the outset, that this is a "first attempt at authorship," everyone would be prepared with a due—and that is not a small—measure of the blindness and the kindness towards faults and labours which the author invokes in the very last words of these volumes.

There are no indiscretions: if only Lord Augustus would be a little indiscreet, it would be much better for the reader. A pliable man, faithful to his patrons, with relatives always close to the Sovereign, with common sense strong enough to foresee and accept, while detesting, the rise of democratic and the decline of dynastic influences, Lord Augustus has gossiped with many and been feared by none who wield the greatest power in European courts. He is just the man for reminiscences, and his volumes are decidedly interesting, though the historical thread on which his pearls of recollection are strung is often twisted with confusion of dates and tedious with the commonplace of European politics.

His mother was Lady of the Bedchamber to Queen Adelaide, and thereby at eighteen he obtained from William IV. a promise that under the royal eye he should enter the diplomatic service; and his sister-in-law, Lady Ely, held for the greater part of her

present Majesty's reign the same position. In 1837 he was launched as an attaché at Berlin. The paid attaché, Lord Howard, we are told, taught Lord Augustus "the sinuosities of diplomacy," which Lord Augustus never practised on the highest plane.

"In those days no one was invited to Court who was not *hoffähig*, and no Jews were admitted within its precincts. Once a year the King gave a *déjeuner dansant* to the Corps Diplomatique, which commenced at 10 a.m., and as it was generally in the dark days of January, it was necessary to shave by candle light."

In Berlin—now the tobacco-pipe of Europe—police regulations then prohibited smoking in the streets; and on returning from balls and parties smokers had to keep a sharp look-out for the sentinels on guard, or otherwise they were arrested, put into the sentry-box, and handed over to the relief guard. When Prince Metternich said to young Loftus—"You will see—I may not—that the German Diet will yet prove to be the saviour of Europe," he made less for his reputation than when he advised the author "never to say 'never.'" Frederick William IV. of Prussia was no soldier, nor was he a statesman. Lord Augustus credits him with one amiable desire, that of introducing the Liturgy of the Church of England into the Lutheran services. But of course his Majesty took no action that way. He was weak and wavering.

"Thus, it was said during the Crimean war that in the morning after his devotions he was an admirer of the English, but at night, after a cup of Russian tea, he went to bed in favour of Russia."

After seventeen years at Berlin, Lord Augustus became a paid attaché at Stuttgart, where a railway tunnel had been carried under the King's dining-room, not from necessity, but because "the Wurtembergers of that day thought it a proud thing, in imitation of other countries, to possess a railway tunnel." Readers of *Punch* of that time will remember that Lord Brougham was always represented with check trousers, which had never any touching acquaintance with his shoes. He went to Stuttgart, where the King was most proud to show his stables. Brougham, "with trousers scarcely reaching to his ankles," ran hastily through the stables, and observed to the Master of the Horse "that the money spent on the stables would be more advantageously spent in building a suitable university for the education of the nobility."

Lord Augustus is himself worth observation as one of a class fast fading into a reminiscence. The following is one of his profound observations:

"The frequency of the destruction of theatres by fire is somewhat remarkable; and were it not that no place is more exposed to that element than a theatre, it might be supposed that such events were specially decreed by Providence."

Admirable in personal manners, Lord Augustus has contrary capabilities with his pen. Referring to a pleasant visit to Lord and Lady Howard de Walden "whose *chef de cuisine* was renowned," he writes that "the result of his culinary art left a most favour-

able impression on me, but not greater than the distinguished qualities of our noble hostess." Yet he is often sagacious in politics; and his opinion that Constantinople will become a free port and the centre of trade to the East, and Turkey in Europe be transformed into a Christian state and placed like Belgium under a European guarantee of neutrality, is probably wiser than many of the prophecies of men of higher rank in state-craft. When that is done he thinks it will cease to be the "battledore" of rivalry—a misuse of terms showing some want of acquaintance with a frivolous pastime. When cholera was raging in Constantinople, he showed good sense in living there without fear, in avoiding raw fruits, and "especially being out at sunset and during the hour after it." His diplomatic career was passed east of Paris, which he perhaps does not regret, because we are told as to London and Paris, "the floodgates have been opened and *oi polloi* have rushed in—the consequence being that society is now so large that it has become an unlimited crowd." Lord Augustus has had much secondhand connexion with the policy of Napoleon III., who, when the Duke of Coburg suggested Prussia or Austria as mediator, preferred Prussia, for, said he, "it is better to stick to a woman that hates you than to one who has once deceived you, which is the case with Austria." With Bismarck his relations have been long and personal, but there was no affinity between the Iron Chancellor and the English courtier. Bismarck is described as of "ungovernable temper," "haughty and arrogant," "hostile to England." He introduced the practice of smoking in the German Diet, where, until Bismarck took a cigar from his pocket and coolly asked the president for a light, no member had hitherto enjoyed the privilege of smoking except the president. Bismarck often stated to our author that "he gloried in having no principles, for he observed that when you wished to gain a certain object your principles cross your path and defeat your aim."

Lord Augustus rendered great service, and was accused of greater, in the Crimean War. From private information he telegraphed to London that a sortie was to be made in the valley of the Tchernaya, which was sent on in time to warn the French and Sardinian commanders. With regard to Inkermann, he was accused of equal success. But this he repudiates with warmth. He declares Count Vitzthum's statement to be false, and that Inkermann was "not lost by the talkativeness of the Emperor Nicholas." When Prince Gortschokoff was asked whether Russia would take the initiative in the way of peace, he replied: "Russia is dumb, but she is not deaf."

We hope Lord Augustus will continue his reminiscences. What he has to tell should be even more interesting. He did not play a great part in the struggle which made the German Empire. But he was in touch, though not very confidentially, with those who did that great work. He resembles Baron Stockmar in many qualities. They are alike in devotion to Royalty, but the Baron was less sycophantic in expression. Lord Augustus is often

tiresome in that way. He ventures on a few words of eulogy upon Prince Albert, and then is appalled by his "presumption in tracing the character of a Prince of such exalted rank." But he has more geniality and humour than the Baron; and if in his next issue he will understand that his loyalty is above suspicion, and will be somewhat less discreet, the result cannot fail to yield matter of much interest.

ARTHUR ARNOLD.

Paraguay: The Land and People, Natural Wealth and Commercial Capabilities. By Dr. E. de Bourgade La Dardye. English Edition. Edited by E. G. Ravenstein. (George Philip & Son.)

THERE can be no doubt that a much-needed want is met by this translation of M. de Bourgade's comprehensive work on Paraguay, for there certainly exists "no work of recent date in the English language which supplies full and trustworthy information on that South American Republic" (publisher's preface). In fact, nothing of a special character has at all appeared since the disastrous war of the Triple Alliance (1865-70), unless an exception is to be made in favour of the Mulhalls' books, and of Ch. Washington's more valuable *History of Paraguay* (New York, 1871). Like most earnest writers absorbed in their subject, the author sinks his personality to such an extent that nothing can be gathered from the text as to the object of his visit to the country. It is stated, however, in the preface, that he resided there for about two years; and from one or two incidental references it may be inferred that the period was somewhere between 1886 and 1888, apparently partly under the presidency of Don Bernardino Caballero (1882-86), to whom the book is dedicated.

Anyhow, Dr. de Bourgade has made the most of his opportunities, and, without aiming at brilliant literary effects, has produced a readable and thoroughly trustworthy account of the "South American Mesopotamia," which looks like a well-digested and exhaustive Consular report, such as were those sterling essays of W. Gifford Palgrave on Dutch Guiana and Turkey in Asia. His critical spirit and scientific temperament are everywhere conspicuous, and nowhere more so than in the sections dealing with the financial outlook and commercial prospects of the republic. The evidences of steady revival under the liberal constitution introduced after the disastrous rule of Solano Lopez (1862-70) are certainly remarkable, especially when it is remembered that a six years' war, waged with almost unparalleled savagery against the continuous states of Brazil, Uruguay, and Argentina, had completely exhausted all the available resources of the land, and swept away nearly all its male population, including even mere striplings dragged to the front by the ferocious despot.

"There were no national industries, for the men had perished in battle; there were no rights in landed property, as every title-deed had disappeared; there was no commerce, because the merchants had forsaken the country

in despair; and as to the poor produce that could be extracted from the soil, it was all laid under contribution, and monopolised by the army of occupation. So great and various were the difficulties in the way that it might be suspected that the cradle of the new constitution was haunted by an evil genius exercising the most malignant influences."

For a time Paraguay seemed to the outer world effaced from the political map of the Continent, and the French author's unbiassed tone is well shown in the reference made to her appeal to the European money markets at the period of her deepest depression.

"No European stock-market to the same degree as London has appreciated the vast resources and future development of the States of America. There may be some initial difficulty to overcome or some crisis to survive; but England has ever been regardless of a risk that is temporary, and preferred to await a recompense that may tarry, but appears to be sure. Almost all the smaller American States are in her debt; almost all at some time or other have failed to meet their obligations, but there is not one of them that has not paid large interest to its patient creditor. No other European market has so accurate an appreciation of the capabilities of America, and it is this which gives England so powerful a hold in the New World, where she disposes of large consignments of her products."

M. de Bourgade has a firm faith in the future of Paraguay, based on a calm consideration of the climatic conditions, the permanent resources of the soil, and the progress actually made during the short period of revival. On all these points he can speak with the authority derived from his scientific training and personal observation; and as the book is "essentially intended for practical men," its value to intending investors and even emigrants (though perhaps not British) cannot well be overestimated. Despite its subtropical position (22°-27° S.) and its low elevation of scarcely more than 250 feet above sea-level, with but slight incline and numerous somewhat sluggish streams, we are assured that Paraguay proper—that is, the whole region lying east of its great artery, is really salubrious and well suited for European settlement. The summer heats, though occasionally rising to 100°, or even 104° F., are never fierce and parching as in the Guianas, being mostly tempered by frequent refreshing showers; there are no epidemics except small-pox, now yielding to vaccination; no malaria except the *chucho*, an intermittent ague prevalent in some of the swampy eastern districts; scarcely any endemics, and these preventable by ordinary attention to diet, clothing, and sanitation.

A careful analysis is given of the soil, much of which consists either of a red loess or a black vegetable humus, both rich in fertile organic remains, and the former pre-eminently suited for tobacco culture. This red loess is compared with the analogous soil of the best tobacco-growing districts in Cuba; and most readers will learn with surprise that the Paraguayan plant rivals the finest Havana itself in that subtle aroma which is lost by transplanting to Kentucky,

* The total indebtedness is at present estimated at the prodigious sum of £405,000,000.

Virginia, or Maryland. No wonder that under the traditional exclusive administration of the Jesuits (1586-1767), revived by the dictators Francia and the elder Lopez (1814-62), the Guaraní natives, finding no outlet for their tobacco, have taken to consuming it themselves, with such vigour that they have long enjoyed the reputation of being the greatest smokers in the world. The author calculates that "everyone in Paraguay smokes at the rate of seven cigars a day."

A chapter is naturally devoted to the *yerba maté*, the famous "Paraguayan tea," which, like tobacco and the indigenous orange (or citron?), cannot fail to become a main source of wealth to the country. That this valuable commodity has not yet found its way to the European market is but another result of the short-sighted policy which for three hundred years has practically cut off Paraguay from all intercourse with the rest of the civilised world. Our author has made a special study of the invigorating properties of *maté*, which he speaks of as immensely superior both to tea and coffee, stimulating "the physical and mental powers without any waste to the system." Its range, though not yet accurately determined, is very wide, extending beyond the Paraguayan frontiers into the neighbouring Brazilian and Argentine forests, and in the opposite direction at intervals as far west as the Andes. The *yerbales* or *maté* forests along the left bank of the Paraguay have disappeared, and it is noteworthy that the art of propagating this species of ilex for plantation culture has also disappeared with the Jesuits. Until the lost process is recovered, the South American populations, who consume it in large quantities and always in preference to tea or coffee, must depend for their supplies on the wild plant, which appears to thrive best in the eastern parts of Paraguay proper. Here is evidently its true home, for in the direction of the Atlantic it gradually deteriorates. The present total production of about 270,000 cwts. will be indefinitely increased whenever *maté* makes its appearance on the "free breakfast-table" of the British artisan; and then Paraguayan bonds, at present somewhat depressed, will certainly be quoted above par. That event cannot be very remote since the purchase of the Paraguayan railway (Ascension to Villa Rica) by an English company, with obligation to continue it at once to Villa Encarnación on the Parana, where a junction will be effected with the Argentine system.

A word of thanks is due to Mr. Ravenstein for the great care which he has evidently bestowed on this English edition of M. de Bourgade's book. He supplies several judicious notes and an index, and reproduces the author's excellent large scale map of Paraguay, where however "Empério" do Brazil looks somewhat antiquated. There are also a few other points calling for revision in future editions of this standard work. Such are the "fragrant errors" at p. 103; 1866 instead of 1865 as the date of the beginning of the war of the Triple Alliance (p. 105)—in fact, Lopez' forces were already across the Brazilian frontier in October, 1864,

though Uruguay held aloof till February of the next year; *mille for a thousand* (p. 108); "under Lopez it was very little that was done in this direction" (p. 79) is scarcely English. Lastly, the binding! Is it a lost art in England like *maté* culture in Paraguay? The leaves of the writer's copy flutter about, when opened, like those of cheap German publications prepared for the Leipzig market.

A. H. KEANE.

TWO EDUCATIONAL SYSTEMS.

Aristotle and Ancient Educational Ideals. By Thomas Davidson. (Heinemann.)

Loyola and the Educational System of the Jesuits. By the Rev. Thomas Hughes, S.J. (Heinemann.)

THESE are the first two of a series of sketches of educational systems. Dr. Davidson's book is too sketchy. He attempts overmuch for the space to which he is limited. He makes excursions away from his subject. He starts interesting points, only to say he has no space to deal with them, though he hints that he could say a great deal. He wastes space at the heads of his chapters by giving long quotations from various authors, the meaning of which frequently baffles our ingenuity to discover. Moreover, Dr. Davidson's literary style is not attractive. Here is a specimen:

"It is pretty definitely settled among men competent to form a judgment that Aristotle was the best educated man that ever walked on the surface of this earth."

This would be suitable, perchance, for an answer to a prize competition in a weekly newspaper; but such writing will hardly commend itself to thoughtful educators, much less to the general literary reader who may be willing to "try an education book." Mr. W. W. Capes, Prof. A. S. Wilkins, and Prof. J. P. Mahaffy have written short treatises on old Greek education, admirable alike for scholarship and literary expression; all of which find no place in Dr. Davidson's otherwise useful bibliography. He also omits to mention the interesting and important *Education Athénienne* of M. Girard.

Loyola is one of the outstanding figures of biography, and the educational system of the Jesuits is undoubtedly the most remarkable of all studies in pedagogic organisation. The Pampeluna knight, struck down with wounds in either leg, courageously facing the renunciation of the soldier's life, must attract the sympathy of every reader. His life displays the ripest fruit of chivalry. He was a typical Spanish gentleman, full of the joyousness of life; by birth and position the cynosure of neighbouring eyes. That which was seen of others, however, was the least part of himself. Within his mind were aspirations and ambitions which would have satisfied themselves only by making for himself playgrounds of the kingdoms of the earth. Eager for the fray, he fights in the defence of Pampeluna. And then—he fights no more. The touching story is told that, seeing a bone protrude from his wounded limb, he asked to have

it sawn off to save that amount of disfigurement. So he seemed:

"smothered up
And buried from all god-like exercise."

But his soldier's spirit could not be subdued. Loyola remained a soldier all his life. His experiences of pain changed the direction of his warfare. He accepted service for the kingdom of heaven.

The life of Loyola has escaped the modern compilations on self-made men and accounts of the pursuit of knowledge under difficulties. Protestants, however, as well as Catholics, should know the history of his struggle for knowledge. "At the age of thirty-three, he sits down on the school bench at Barcelona and begins his Latin declensions." After two years' study, Loyola's teacher declared himself satisfied with his knowledge of Latin grammar. At thirty-seven, however, we find him still at his Latin, like a schoolboy in the Lower Fourth.

Nowhere in the life of Loyola do we come across the spirit of discovery. He collects with indomitable energy the best results of time and works them into a system. He had an eye for artistic effect, a keen sense of proportion, a readiness to adopt. As to his purpose, he had the clearest of conceptions and the most immovable of convictions. The aim of Loyola can be expressed in a sentence. It was to establish a universal system of education. His system was to be independent of time and place. Human nature, he seems to argue, is essentially the same from age to age, therefore the essentials of education must remain the same. Similarly, the mind of man does not vary very much from place to place. That there are both temporal and local modifications necessary in education, the Society of Jesus has practically admitted by the emendations in the official document of studies called the *Ratio Studiorum*.

Yet it is claimed that the *Ratio Studiorum*, which organised all the grades of education from the primary to ultra-university work, so to say, never dies. The *Ratio*, it may be added, organised the training of the teachers as well as that of the pupils. It is not too much to say that no association, no college, no nation, ever bestowed as much care on the training of teachers as the Society of Jesus. It naturally follows that no body of teachers are so capable and so successful. The organisation of the schools locally, in the first instance, and the infusion of the idea of unity of aim and method, are due to Ignatius Loyola; but the development of school method and detail of discipline as formulated in the *Ratio* are chiefly the work of another man, likewise of extraordinary power of organisation, Claudius Aquaviva.

Given that the aim of the Jesuits is pedagogically right, it cannot be denied that the system, intricate as it seems at first sight, is logically consistent, and in the highest degree calculated to produce the results aimed at. Its method is of the highest interest.

But is the aim sound? In England we have tried a uniform system in our elementary education. Patterns, so to say, were kept at Whitehall so that all men might know

what was being done every hour of the day in every primary school. Methods of measurement were devised for testing that the same article was being retailed throughout the country in the same way and in the same span of time. What is the experience of England in the matter? Surely that the manufacture of minds and souls cannot be conducted on these machine-like systems. "Freedom to teach," as Mr. Thring used to say, "is necessary." If this is so in elementary education, freedom is still more important in higher teaching. The Jesuits, however, have extended their principle of absolute obedience and uniformity to all grades of education, to all climes, and to all times. They do not see that their system has continued to live by virtue of what it has given up.

The truth is that the idea of a universal empire is as obsolete an aim in education as in politics. The days of universal empires—of Rome, of the Roman church, of scholastic philosophy—are all passed. These ideals were unspeakably noble. The eagerness and vividness with which they were held in mediæval times has paved the way for a still nobler bond of humanism, founded on individuality and freedom of mind, body, and estate. The idea of universality—of empire and of the church and of scholasticism—all practically perished at the Reformation. The student of education becomes familiar with the fact that any intellectual wave lashes against the shores of education—last of all. Loyola made a marvellous attempt to put back the finger of time. He saw that education was the last fortress for universality of empire. He had stepped into the breach at Pampeluna. He was still a soldier.

I spoke at length on the life of Loyola. "For the life is more than meat." The greatness of Loyola is not to be measured by the futility of his aim. The mediæval times are gone, with all their ideals. We have the benefit of the experience of the past. It is for us to incorporate as much of that experience as will help us. Loyola's soldier's spirit will help us, but as educationists we have to fight neither to protect Pampeluna nor to promote the Propaganda. I cannot enter fully into an account of the *Ratio Studiorum*, the great book of method of the Jesuits. I regret this the less because it gives me the opportunity of saying that the account given by Father Hughes is excellent. It should certainly be read by students of pedagogy, who wish to see the conditions which have made the Jesuits such efficient teachers. The enthusiasm for scholarly work which has been aroused by the Society is simply astounding. No one can glance at the 7000 columns of Augustin de Backer's monumental bibliography of works written by members of the Society of Jesus, without feeling that an educational system which produced such an array of writers dealing with subjects in every province of thought must be regarded with high interest. Its methods must be admirable. Father Hughes does not withhold his enthusiasm, yet he is to be congratulated on his candour. If he wishes to state his appreciation of the Society to which he

belongs, he usually quotes a Protestant writer. Of course, Bacon's well-known reference to the Jesuits is given: they "partly in themselves and partly by the emulation and provocation of their example have much quickened and strengthened the state of learning." On the whole, the book will be very useful. Father Hughes writes, as a rule, clearly, and most clearly perhaps on difficult matters. One point of smaller criticism I must add. Speaking of false charges which have too often been made against priests, he says: "There is a good English proverb which expresses the very same idea—about the happy cohesiveness of a clayey compound when cleverly thrown." The English of the proverb is good. Mr. Hughes' English is not good: he would not accept such a badly pretentious sentence from a pupil. It clearly ought not to occur in an educational book.

FOSTER WATSON.

NEW NOVELS.

The Cuckoo in the Nest. By Mrs. Oliphant.
In 3 vols. (Hutchinson.)

The Peyton Romance. By Mrs. Leith Adams.
In 3 vols. (Kegan Paul, Trench & Co.)

The Silent Sea. By Mrs. Alick Macleod.
In 3 vols. (Bentley.)

Miss Eyon of Eyon Court. By K. S. Macquoid.
(Ward & Downey.)

The Mate of the Vancouver. By Morley Roberts.
(Lawrence & Bullen.)

O'Driscoll's Weird and other Stories. By A. Werner.
(Cassells.)

The New Ohio. By E. E. Hale. (Cassells.)

Russian Stories. Vol. II, "The Pseudonym Library." (Fisher Unwin.)

THE critic sometimes grumbles at Mrs. Oliphant; but Mrs. Oliphant, if she is not an unjust woman, knows what the critic means. He is really grumbling, as the learned Mr. Porson swore, at "the course of events." The course of events has decreed that Mrs. Oliphant shall write several scores of novels which are too frequently novel-journalism. The critic knows that Mrs. Oliphant might have written ten or a dozen which would have been novel-literature. Therefore he curses, and perhaps Mrs. Oliphant thinks that it is cursing, if not also cursed, spite; but it is not. Even as it is, the faculty which is in her not infrequently grapples with the course of events and very nearly throws it; which is the case in *The Cuckoo in the Nest*. It is a quite remarkably good novel of the ordinary kind; it wants but "—that!" to quote the old story, of being a remarkably good novel of the extraordinary kind. Even as it is, it is quite out of the common in its own way; and if it were so to happen that having read it in three volumes we were to meet with it in one, we really believe we should read it again. It is only when we come to reflect in the nasty critical fashion on the minor points, on the way in which they might have been worked up and were not, and on some slips in the majors, that we feel inclined to play the part of Momus. The "cuckoo in the nest" is a girl, herself the

heiress, if the word may be used, of a good yeoman family, who, in the change of things and fortunes, has come to be practically barmaid at her father's now not very flourishing inn. She is pretty and intensely ambitious, and the heir of the manor house—a kind of not quite idiotic imbecile—is hopelessly in love with her. His father is not many degrees wiser than himself; his mother is an invalid shrew; and the only good angel about the house is a widowed cousin, Margaret Osborne, who, with her orphan boy, has been taken in out of charity, and made to know the bitterness of begged bread. (By the way, it is well to be correct in citations from the highest, and though we know "maestro di color che sanno," we do not know it without the "color" and with "chi" for "che.") This Margaret is the person upon whom a little more pains spent would have made the greatest difference; but she is good as it is. The actual heroine, Patience or Patty Hewitt, is quite admirable, though we own to a slight doubt whether in real life even her sweet-blooded plebeian lover, after her husband's death, would have induced her to give up the heritage of the family to the rightful heirs. Mrs. Oliphant, with a vast deal of skill, has made her thoroughly natural and almost excusable in the Philistine brutality which she displays towards her natural enemies, the family and its friends. And there are touches in the book of the vein of genuine and unforced epigram, which raised such high hopes in the *Chronicles of Carlingford*: "Ladies are very nice, but they never understand the rules of a game," is the profoundest of truths; and formulated by a lady, though put in the mouth of a man, it is doubly Pythian.

Mrs. Leith Adams, whose book has in some respects not inconsiderable merits, has handicapped herself in others rather wantonly. There is nothing more dangerous than a very ambitious style defaced by small negligences; and talk about "brotherhoods of firs," "the gay bird's clarion cry," and so forth, suits ill with slips such as "an insurmountable *chevaux de frise*," and unadjusted metaphors such as that which describes a child in the old high-buttoned trousers as "looking like a little caddis worm set on end." The largest caddis worm might look like an infinitely little child, but the smallest child could only look like a very gigantic caddis worm. These things are but trifles, however. It is a more serious blemish that Mrs. Adams has deliberately broken her story in two at the very middle. The two halves, separated by an interval of twenty years, are to all intents and purposes two different stories with mainly different personages and an entirely different interest, though it is true that the first half ends with a puzzle and the second clears it up. Now we are never quite certain of the wisdom of this "interval of twenty years," even when it occurs after a mere prelude; but we are quite certain that it is bad art when it divides a long book into two pretty equal halves, with scarcely any community of interest between them. However, even this is the kind of fault which probably strikes a critic more than it does the average

reader; and not merely for that average reader, but for all but very ferocious critics, *The Peyton Romance* is by no means unprovided with attractions. Mrs. Adams can tell a story pleasantly, and with lively dialogue; her interspersed garrison reminiscences sometimes help the main interest along, and sometimes supply cheerful reliefs and episodes; though her style is, as has been said, a little flowery, it is never offensive; and she has considerable pathos.

The worst thing that we know about Mrs. Macleod's *The Silent Sea* is that it is rather hard to read: and this is not an excellent thing in a novel. It is odd that it should be so, for the central interest is decidedly strong. Everybody except prigs and fools (which is indeed tautology), loves buried treasure and the discovery thereof. Even half-a-crown in the pocket of a long unworn waistcoat, though you may have honestly gained it by the sweat of your brow or inherited it from your ancestors, is, when suddenly found, more charming than half-a-sovereign consciously in purse. How much more when the treasure is not, strictly speaking, yours, and runs into large sums! Also, the treasure of *The Silent Sea* is an unusual treasure. A "cave room" in a mine where a succession of dishonest managers have hidden stolen gold is very pleasing to the imagination. It is bold, too, to make a young lady fall in love with a boy ten years younger than herself, and yet not, as Mrs. Macleod does it, much too bold. There are also other good things in the book. And yet it certainly does, in parts at least, read heavily: the reason being, to the best of our belief, that Mrs. Macleod has laboured unimportant passages of it too much, and has stuffed it with unnecessary padding. For it does sometimes happen, though we confess not often, that the picture would have been better, if the painter had taken less pains.

We can imagine different people forming different estimates of *Miss Eyon of Eyon Court*. Its plot, though not exactly new (how many plots are?), is sufficient. A rich old maid, who has tripped in her youth, wishes her niece, ward, and heiress to marry a person connected with her in a way which the reader may be left to find out. She bullies her that she may fall in love with the man; and when this is not quite sufficient, connives at the man coercing and bullying the girl to make all sure. The good, as the Greek dramatist says, of course conquers; but Marjorie Eyon's lot is sufficiently hard, and her rescuer is perhaps a little old for her. Being not unduly disposed to insist on the necessity of youth in lovemaking mankind, we still think that twenty-one years between husband and wife is rather too much. This, however, should break no squares between us and Mrs. Macquoid, if we did not resent the idea of a girl like Marjorie taking as much as she does to such an awful "cocktail" as "Mr. Brown." Like the aged servant who plays a part in the story, "we would not hev thought of Miss Marjorie settin' store by such company."

Mr. Morley Roberts's *Mate of the Vancouver* is good. The elaborate apologies with

which the sailor man who tells it introduces the tale, whether they be borrowed from Mr. Clark Russell or from older examples of the Dickens fellowship, rather bore us. But when Mr. Thomas Ticehurst gets into the thick of his narrative (which turns on his sister-in-law's love for him, his love for somebody else, and a great deal of fighting) it is good. There are in particular three or, by'r lady, four rough-and-tumble fights in the book (gouging allowed and knives and revolvers at discretion) which have much merit, and for many years to come will be more than allowable in fiction. The book is not long, and all of it is worth reading.

Whether Mr. Werner is the same man who wrote a capital book on the Congo Free State, with the best and truest picture of Mr. Stanley's unhappy rear-guard that ever was given, we know not; but from more than one story in this book we should think so. If it be so he can do more than drive and mend boilers—he can tell very good tales. They are not of the absolutely first class, for they bear, to the person who gives his daily dreadful line to such things, the mark rather of the man who, having seen plenty of men and the cities and manners thereof, says, "Go to! Why should I not fill columns like the rest?" than of the man who tells tales because the Lord sent him into the world to tell them. But they are very good tales for all that, and of a fine variety, in the nine of them, though all tend somewhat to the adventurous and incidental.

Mr. Edward Everett Hale's *The New Ohio* is a story of the United States just before and after they became United States, to the wonder and envy of the universe, as Mr. Chauncey Depew avoucheth (but the universe has not yet replied to Mr. Chauncey Depew). The story begins with a sleigh ride, in which a certain Sarah Parris and a certain Harry Curwen play those parts of extremely honourable, but extremely unsurveyed, man and maid, the existence of which in an English and puritan community is so puzzling to students of the English ages from which New England sprang. It is a pity, by the way, that some scholarly American does not tackle this problem. It was no part of Mr. Hale's duty to tackle it, and what was his duty he has tackled with alacrity and success. The story is not long enough to be tedious, and has too much incident to be neo-American. It rolls itself out swiftly, and rolls itself up neatly enough to satisfy any reasonable person.

The new volume of *Russian Stories* in the Pseudonym Library is quite up to its predecessor, if, indeed, it is not superior to it. The first and longest tale, "The Saghalien Convict," is the best; and the story of escape from that dismal island of the extremest East or West (for you may call it either) deserves to be included with the other famous escape stories true, adapted, and invented, which form not the least attractive part of the world's fictitious literature. Nor are the minor stories weak. But they all leave the impression that it would be well to suppress Russia, and

especially Siberia, as at present constituted. It is not well to have a solid part of the earth in a state of nightmare.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The Sea-Boat: How to Build, Rig, and Sail Her. By R. C. Leslie. (Chapman & Hall.) Taking Mr. Ruskin's eloquent words on a sea-boat as his text, the enthusiastic author of this little book teaches how to construct such a boat, from the hour when her keel is laid on the stocks to that joyful day when she bounds free before wind and sea in the channel. Every plank is described and often figured, every needful tool suggested, every mode of rigging and sailing her treated with a patient perseverance which cannot be too highly commended. The result is a handbook to boat-building in the truest sense of the word. The amateur sailor who resolves to be his own shipwright will simply find this book indispensable. Had Mr. Leslie lived in the years after the taking of Troy, instead of the directions and tools which "divine Calypso" was obliged to give the hero before he could build his raft to quit Ogygia, she would simply have presented him with a copy of *The Sea-Boat: How to Build Her*. When the author condescends to insert small drawings of his boats in their native element, these are full of life and spirit; but for the most part the illustrations are confined to technical matters. There are some sensible cautions at the end of the book on beaching a boat and sailing in rough weather or in tidal rivers. A capital index of nautical terms is appended, by which fresh-water sailors may learn that "wim-wams," "bumpkins," and "washstrakes" are not garrulous creatures like "bandersnatches" and "borogroves." In short, Mr. Leslie has produced so attractive a treatise that it may be hoped the drowning of many amateur sailors in boats of their own construction next summer will not have to be laid to his charge.

The Still Life of the Middle Temple. By W. G. Thorpe. (Bentley.) The title of this book is misleading. We anticipated something to remind us at least of Lamb's inimitable essay on the Benchers of the Inner Temple. After 257 pages of miscellaneous reminiscences, Mr. Thorpe devotes his last hundred pages to "The Middle Temple, with its Table Talk." Unfortunately, the contents of this last chapter are the most disappointing in the book. Sergeant Ballantine seems to be Mr. Thorpe's hero. No worse selection could have been made by one who set himself to record the still life of the Middle Temple. Many and good are the stories our author has heard "in a long and active life," but we cannot say they are all new to us. The taint of Joe Millerism hangs about many of them. For instance, the tale of "Tis I, sir, rolling rapidly" is an old friend. Having said this, we hasten to add that no story loses in Mr. Thorpe's telling. He knows how to make the best of his material, whether new or old, and, like the French cook, can do almost equally well with good meat or with good leather. Mr. Thorpe was a Johnian, and his stories about his old Cambridge college are among his best. Here is one of them:

"John's Chapel was the old one, and had at its south-east corner Bishop Fisher's chantry, fitted with benches, and occupied during service. Being round a kind of corner, and out of view of all but two or three dons, most of them purblind, it was resorted to for reading books and other diversion, and hence it was called the Iniquity. Great was the astonishment of a senior dean when, in the hush while the reader was looking up the first

lesson, there came from within the Iniquity—'What's trumps?'"

It is both tempting and easy to pick the plums out of a collection of anecdotes; but we leave this to the reader. A pleasant task he will find it; as there is hardly a dull page in this book, which is admirably suited to form the idle reading of an idle day.

Stray Records. By Clifford Harrison. (Bentley.) This is a book which one would rather praise than read. It contains the personal and professional reminiscences of the well-known reciter, Mr. Clifford Harrison, who tells us in a lengthy preface that they are taken from thirty of his notebooks, which he kept at the suggestion of a lady friend. The reviewer who wades through these two volumes of 280 and 304 pages has certainly no reason to bless the friend. All that the world would care to know, Mr. Clifford Harrison could have very well told in fifty pages. "Lucas Malet" is the literary pseudonym of Mrs. William Harrison, the youngest daughter of Charles Kingsley. Her letters to Mr. Clifford Harrison form the most interesting pages in his book. Admirers of *Tom Jones* (and who does not admire Fielding's masterpiece) will be interested in a criticism from the pen of the author of *The Wages of Sin are Death*:—

"*Tom Jones* is quite in another style. I suppose I ought to be shocked at it. But realism is the topmost apple on the topmost bough of modern culture; and if we are to admire it in a contemporary Frenchman, why not in a Georgian Englishman? . . . I have been a little troubled lest my own book should become a trifle hysterical, lest we should sit shrieking at agony point after the manner of ——. *Tom Jones* is an excellent correction to any such tendency, keeps one's sense of humour lively, and makes one 'wear one's rue with a difference,' such a difference that at times it ceases to look like rue at all, and becomes really, I think, a very fragrant and pretty little posy."

The following is also in Lucas Malet's happiest style:—

"She belongs to an older and more dignified generation—a generation which knew not Darwin, and regarded us not as human animals, but as very wonderful creatures indeed, for whom the whole universe was made, this material world to supply us with a temporary, and heaven with an eternal resting-place. God Himself—if I may say so reverently—was regarded as a sort of adjunct to man."

Mr. Harrison still has time to play the part of a Boswell to his sister-in-law. If he must write books, in a biography of Lucas Malet lies his path of safety. Excluding her letters, the author has himself supplied an appropriate motto for his *Records*, in Hamlet's exclamation—"Words, words, words!"

Education. A Manual of Practical Law. By James Williams. (A. & C. Black.) Mr. Williams has brought together all kinds of educational subjects which have a legal aspect. He deals with higher, elementary, technical, professional education; criminal law, educational trusts, education of women; the master in his relation to the public, religion, governing bodies, other masters, the parent, and the pupils; the married woman and the infant as teachers. The cases cited are given fully, and make interesting reading. The authorities given as the basis of the book are an excellent list for the educational student. Walcott's *English Ministers*, however, should read "*Minsters*." The sketches of different kinds of education, especially those of the universities and higher education, are of more than legal interest—they are of general value. Altogether, Mr. Williams has succeeded in writing a book offering clear legal light to teachers. It is at the same time distinctly readable,

abounding in well-selected illustrations of antiquarian, historical, academical, and personal interest.

Fugitive Slaves (1619-1865), by Marion Gleason McDougall (Boston, U.S.: Ginn & Co.), is No. 3 of the "Fay House Monographs," a series of publications of the Society for the Collegiate Instruction of Women. It is a valuable contribution to the history of American slavery, giving, as it does, in a small compass, the principal legislation on the subject, and the leading cases of fugitive slaves. It is worth while to note how saturated American society has always been with the slavery doctrine, and how slow was its awakening to anything like a full recognition of the equal rights of all men and women before the law. The "father of his country" was, as is well known, a slaveholder, not so much from principle as from a desire that he and his family should keep what they had. From the present work it appears that a demand he made, in 1796, for the return of one of his slaves, who had escaped to Portsmouth, N.H., was the occasion of the "first recorded refusal, on moral grounds, to return a slave." It is an interesting and not unprofitable matter for reflection, how widely different subsequent American history might have been from the tragic and bloody struggle which abolished negro slavery, if Washington had been noble enough to emancipate his own slaves, and to refuse to have any part or lot in slavery. At that time there was a decided public feeling against the institution—sufficient, at least, to prevent the return of Washington's fugitive slave on the occasion just referred to. It was afterwards that the slave-power rose to its full strength; and its ultimate fall was due more to its own insufferable arrogance than to the high-mindedness of any American statesmen, from Washington onward. The leaders of the emancipation movement were, with the fewest exceptions, persons whom the American electors did not entrust with their political affairs. Miss McDougall's monograph is as impartial as a purely historical work should be, and it is the force of her well-considered facts which teaches once more the old lesson against human tyranny.

In Hops and Hopping, by J. B. Marsh (Simpkin, Marshall & Co.), an excellent account is given of the great Kentish industry. The scenery of the county is charmingly depicted in the admirable illustrations of Messrs. E. T. D. Stevens and J. Rochefort. But not Kent alone is here treated, the whole subject is handled with conscientious care.

NOTES AND NEWS.

A MEMOIR of the late Dr. William Reeves, Bishop of Down and Connor, is in preparation. Any of his correspondents who have letters from him possessing personal or literary interest are requested to send them to Major Reeves, Armagh, for use in the compilation of the memoir.

MESSRS. LONGMANS have in the press, nearly ready for publication, a posthumous poem by Owen Meredith (the late Earl of Lytton), entitled *King Poppy: a Fantasia*.

MESSRS. KEGAN PAUL & Co. announce for immediate publication, as the first volume of a series of six "Books about Books," *The Great Book Collectors*, by Mr. Charles Elton.

MESSRS. CHAPMAN & HALL will publish this month a new *Life of Cervantes*, by Mr. James Fitzmaurice Kelly. It is described as a biographical, literary, and historical study, with a tentative bibliography from 1585 to 1892 and an annotated appendix on the "Canto de Caliope."

THE same publishers announce a new book by Mr. W. H. Hudson, "the naturalist in La Plata," to be entitled *Idle Days in Patagonia*.

MESSRS. PERCIVAL & Co. will publish immediately a volume by Lord Norton, entitled *High and Low Church*.

MESSRS. ELKIN MATHEWS & JOHN LANE have in the press, for publication on large and small paper before the end of the month, a new, short, imaginative work by Mr. Frederick Wedmore—the first book of this nature written by Mr. Wedmore since *Pastorals of France*. Like that earlier volume, the new one—to be called *Renunciations*—will consist of three stories, in which the author aims at a "realism" somewhat more significant than that which consists in "the faithful transcript of the obvious."

AN important work on *British New Guinea*, by Mr. J. P. Thomson, hon. secretary to the Brisbane branch of the Royal Geographical Society of Australasia, is almost ready for publication. A valuable feature will be the Appendix, containing contributions to the geology, fauna, flora, &c., of the country, by Sir William Macgregor, Baron Ferdinand von Mueller, Prof. Liversidge, and others. The proof sheets have been revised by Dr. H. Robert Mill and Dr. Bowdler Sharpe.

MR. F. MARION CRAWFORD's novel, "Don Orsino," the last of the *Saracinesca* trilogy, which has been appearing in *Macmillan's Magazine*, will be published in three-volume form next week.

AN unabridged edition of Cotton's translations of Montaigne's *Essays*, revised by Mr. W. C. Hazlitt, will be published immediately in a cheap edition by Messrs. Bell. The work will be in three handy volumes, bound in white buckram, with gilt backs and tops. The quotations throughout have been collated and the references verified.

MR. ELLIOT STOCK announces for immediate publication a work by Mr. F. E. Spencer, entitled *Did Moses write the Pentateuch?*

MESSRS. BELL will issue immediately a work on *Dancing as an Art and Pastime*, by Mr. Edward Scott, who treats his subject in its artistic as well as in its social aspect. Photographs of nearly one hundred figures from life, given on forty plates, serve to illustrate the steps and movements of the ordinary dances of the ballroom, and the varieties of fancy and skirt dancing, which are also fully described. Rules for gracefulness are given, which are supplemented by "grace-giving exercises, with specially adapted music."

IN the December number of *Folk-lore* Mr. Whitley Stokes will edit and translate the Bodleian fragment of the *Dindsenchus*. Brief notes will define the relation of the version to that in the book of Leinster and other early Irish MSS. This will be the first time that any considerable portion of this important text has been made public either in the original or in English. As is well known, the *Dindsenchus* is a collection of stories, brought together not later than the middle of the twelfth century, accounting for the names of the chief natural sites and objects, forts and dwelling-places of mediaeval Ireland. The personages of these stories are largely those that figure in the mythological heroic cycles of ancient Irish literature, and the whole is one of the most valuable monuments extant of Irish tradition. In publishing this important Irish text in *Folk-lore*, the Folk-lore Society is giving another proof of the interest it has continually felt in the preservation and elucidation of Celtic myth and romance.

ON November 14 Mr. Gilbert Dalziel will publish "Judy's Annual" for 1893, entitled

Sweethearts. The book will contain thirty-five love stories, relating to thirty-five ladies whose portraits appear, one opposite each story. The illustrations are by Messrs. W. Parkinson and J. Bernard Partridge.

MR. FREDERICK LEAL's novel, *Wynter's Masterpiece*, has just been issued in a cheap edition, with a frontispiece by M. Jean de Paleologue.

A SERVICE in commemoration of the founders and benefactors of Westminster School will be held in the Abbey, on Thursday, November 17, at 8.30 p.m. The service will be in Latin, with the special psalms and the *Te Deum* set to Gregorian music. After the service, the head master and the masters will hold a reception in the great schoolroom.

THE first meeting of the fourteenth session of the Aristotelian Society will be held at 22, Albemarle-street, on Monday next, November 7, at 8 p.m., when the president, Mr. Shadworth H. Hodgson, will deliver his annual address on "Mind." Among the subjects for discussion during the session are the following: "Does Law in Nature exclude the Possibility of Miracle?" "Has the Perception of Time a Genesis in Thought?" and, "Is Human Law the Basis of Morality, or Morality of Human Law?"

BOOK SALES for the season begin next week when Messrs. Sotheby will disperse the collections of the late Baron Heath, well known as consul-general for Italy, and of the late Mr. E. G. Grigley. The former is a representative gentleman's library—books bought for reading, and with the owner's arms on the binding. We may mention a set of the Roxburghe Society's publications; *Byron's Letters and Journals*, extended to twenty volumes; and a collection of Eton Latin prose exercises, 1748-58. Mr. Grigley seems to have been more of a collector, affecting illustrated works, first editions, and large-paper copies. He possessed some of Gould's ornithological folios; Sowerby's *English Botany* and Curtis's *Botanical Magazine* (with the continuations); Blake's *Jerusalem*; and some volumes of Ruskin. To those who are curious about the works of Mr. Thomas Hardy, we may commend a book here entitled "Returns of the Nation."

PROF. JOHN NICHOL lectured on Tennyson to large and appreciative audiences last week, at Arundel and Horsham. At Horsham he made a strong appeal to the townsfolk to support the scheme for doing honour to the memory of "England's greatest lyrical poet, Percy Bysshe Shelley."

COUNT ANGELO DE GUBERNATIS, together with Cavaliere C. Vallardi of Milan, conceived the idea of celebrating the fourth centenary of the discovery of America by a collection of autographs from all parts of the world in honour of Columbus. The original documents have been presented to the city of Milan; but facsimiles of the entire collection are published, as a supplement to *Natura ed Arte*, in an Album with a beautifully designed cover. The total number of autographs is 708, thus arranged:—(1) Ministers at the Italian Court; (2) Oriental scholars in Italy, who write for the most part in the language they profess; (3) distinguished Italian authors; (4) other European; and (5) non-European countries. England is not very strongly represented, though Tennyson did copy out some lines from his poem on Columbus; and the United States are still worse off. Provencal, Polish, and Hungarian are conspicuous by their number; while the connexion of Count de Gubernatis himself with the East has brought many curiosities from India, China, Syria, and Armenia. Quite apart from the contents of the letters, and the eminence of some of the

writers, the Album affords an interesting study in modern orthography. We do not know any other name than that of Columbus which could have furnished the occasion for such universal interest.

UNIVERSITY JOTTINGS.

MR. GLADSTONE has prepared a revised and annotated version of his Rede Lecture at Oxford, under the title of *An Academic Sketch*, which is being printed at the Clarendon Press, and will be published on Monday next by Mr. Henry Frowde.

MR. C. DRURY E. FORTNUM, the re-founder of the Ashmolean Museum, has been elected to an honorary fellowship at Queen's College, Oxford, which has always delighted to confer this distinction upon archaeologists. Dr. S. Birch and Dr. Schliemann were of the number; and the present list includes M. Maspero and Prof. Mahaffy.

MR. J. RENDEL HARRIS, the newly appointed reader in palaeography at Cambridge, has been re-elected to a fellowship at Clare College.

PREBENDARY GIBSON, principal of the Wells Theological College, has been appointed lecturer in pastoral theology at Cambridge for the current year.

PROF. WESTLAKE is lecturing at Cambridge this term on "Naval War and Neutrality." Next term, he proposes to lecture on the questions of international law arising out of the relations of the principal civilised states during the period 1815-1856.

ON Friday of this week Mr. W. R. Morfill, reader in Slavonic at Oxford, was to deliver a public lecture on "The Drama in Russia."

MR. W. G. MARKHEIM will give a lecture at the Taylor Institution at Oxford, on Thursday next, November 10, upon "Molière and the Doctors of his Age."

THE memorial to the Council of the Senate at Cambridge, advocating a change in the time of the year for the Tripos examinations (of which mention was previously made in the ACADEMY), has received 108 signatures.

DR. ARTHUR A. RAMBAUT, assistant at the Dunsink Observatory, has been elected Royal Astronomer of Ireland, on the foundation of Dr. Francis Andrews, in succession to Sir R. S. Ball. The chair of astronomy in the University of Dublin is annexed to this office; and the appointment is made by the Board of Trinity College.

MR. M. C. POTTER has been appointed to the chair of botany at the College of Science, Newcastle-on-Tyne.

PROF. ALTHAUS proposes to give a course of five lectures on "Modern German Literature," at University College, Gower-street, on Thursdays, at 8.30 p.m., beginning on November 10. The last of the course will be devoted to Count Moltke as an author. These lectures will be delivered in German, and are free to the public.

PROF. KARL PEARSON delivered this week a course of four lectures at Gresham College upon "The Laws of Chance in their relation to Thought and Conduct."

MAGAZINES AND REVIEWS.

THE *Expositor* for November opens with Prof. G. A. Smith's admirable paper on Esdraelon, and its historical scenes. Prof. Ramsay's article on St. Paul's first journey in Asia Minor will also reward careful study. Prof. Beet continues his papers on the Atonement, and Dean Chadwick gives another of his

graceful Gospel studies. Mr. Carleton's essay on "The Idiom of Exaggerated Contrast," Dr. Stalker's interesting sketch of Köstlin, Dr. Driver's notice of Davidson's *Ezekiel*, and Dr. M. Dods's note on Peyton's *Memorabilia of Jesus* complete the contents of the number.

THE *Jewish Quarterly Review* for October is less generally interesting than some of the previous numbers, but supplies a large amount of valuable material to scholars. Dr. C. Taylor concludes his learned examination of the "Dirge of Coheleth," with much ridicule of what he calls the "anatomical theory." Dr. Leopold Cohn describes the latest researches on Philo; naturally enough he has much to say of Wendland's book published last year. One regrets, however, not to see the name of Conybeare. Dr. Schechter gives a valuable and interesting sketch of Nachmanides, and continues his notes on the Cambridge Hebrew MSS. Mr. Jacobs gives further notes on the Jews of Angevin England; Mr. M. D. Davis also contributes historic notes on the Jews in England. S. Krauss studies the references to the Jews in the Church Fathers. W. Bacher and M. Adler supply minor notes; and G. A. Kohut sends one of the last letters of the late Dr. Graetz, showing the width of his interests.

THE *Theologisch Tijdschrift* for November contains an article on the Essenes by Tideman (well known by his study on Enoch in the same periodical), and another of Boekenogen's very original Christological essays. Pfeiderer's *Development of Protestant Theology* finds a discriminating reviewer in W. C. van Manen, who regrets the numerous *lacunae* in this well-written sketch, and the predominance of a subjective element. Among the other books reviewed is Jean Réville's *Etudes sur les Origines de l'Épiscopat*, which, according to van Manen, defends the genuineness of the Epistles of Ignatius on some rather weak grounds. Memorial notices are also given to Opzoomer, the Utrecht philosopher, and Lipsius, the liberal theologian.

ORIGINAL VERSE.

THE LAST EVENING.

OVER sea the sun, in a mystery of light,
Burns across the waters, on the blown spray
glaucous;
Luminously crested, wave behind wave advancing
Pours its rushing foam with low, continual roar.
The wide sands around us, flashing wet and
bright,
Mirror cliffs suffused with clearest warmth serene,
Rosy earth, gray rocks, and grass of greenest
green;
We two pace together the solitary shore.
A sadness and a joy are mingled in the air,
From the dying day a voice, "I go and come back
never!"
From the waves an answering shout, "We rush,
we break forever!"
Wake in my heart echoes, that conflicting swell.
Now on the last evening, now we are aware
Of something in our souls that will not say, 'tis
ended.
In our parting looks are thoughts eternal blended
See, our hands are joined; we cannot say fare-
well!

LAURENCE BINYON.

THE COMING PUBLISHING SEASON.

MR. W. W. GIBBINGS'S ANNOUNCEMENTS.

"Story of Nell Gwyn," by Peter Cunningham, a new edition, with the author's latest corrections and additions, edited with notes, introduction, and memoir of the author, by H. B. Wheatley, with all the original woodblocks, and nine portraits on copper; "The World of Music," with the great composers, with the

great singers, with the great virtuosi, by Anna Countess de Brémont, in 3 vols.; "Miscellaneous Works of Sir Philip Sidney," edited with Life and Notes, by W. Gray; "Diary of Madame D'Arblay, in 3 vols., with portraits; "Life of Napoleon Buonaparte," by W. Hazlitt, in 3 vols.; "Handy Book of Literary Curiosities," by W. S. Welsh; "Representative French Fiction," a series of complete and accurate translations, each in one volume; "Mademoiselle de Maupin," "Salammbô," "Madame Bovary," "Renée Plauverin," "Germinie Lacerteux," &c., &c.; "Poetical Works of Lord Byron," in 3 vols.; "Poetical Works of Sir Walter Scott," in 3 vols.; "An Angel's Visit," by Agnes Marchbank.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BERNARD-LAVERGNE. L'Évolution sociale. Paris: Fischbacher. 3 fr.
BRUNN, H. Griechische Götterideale, in ihren Formen erläutert. München: Verlaganstalt für Kunst u. Wissenschaft. 7 M. 50 Pf.
FAYRE, Jules. Plaidoyers et discours du batonnat. Paris: Chevalier-Maresq. 15 fr.
HASSERT, K. Reise durch Montenegro. Wien: Hartleben. 5 M.
HEINE, C. Der Roman in Deutschland von 1774 bis 1778. Halle: Niemeyer. 3 M.
LOSCH, F. Balder u. der weisse Hirsch. Ein Beitrag zur deutschen Mythologie. Stuttgart: Frommann. 3 M. 75 Pf.
SEELMANN, W. Die Totentänze d. Mittelalters. Norden: Soltau. 2 M.

THEOLOGY, ETC.

BACHMANN, J. Dodekapropheten Aethiopum. 1. Hft. Der Prophet Obadiah. Halle: Niemeyer. 2 M.
JUNKER v. LANGEGG, F. A. Krypto-Monothéismus in den Religionen der alten Chinesen u. anderer Völker. Leipzig: Engelmann. 1 M. 50 Pf.

HISTORY, LAW, ETC.

BLIEUTHEN, K. Geschichte u. Geist der europäischen Kriege unter Friedrich d. Grossen u. Napoleon III. Leipzig: Friedrich. 4 M.
COUTANGES, Fustel de. Questions historiques, revues et complétées par Camille Jullian. Paris: Hachette. 10 fr.
DOPCH, A. Das Treffen bei Lobositz (1. Octbr. 1756), sein Ausgang u. seine Folgen. Graz. 4 M. 60 Pf.
GAEKLEB, H. Erythra. Untersuchungen über die Geschichte u. die Verfassung der Stadt im Zeitalter d. Hellenismus. Berlin: Mayer & Müller. 2 M.
GRUETZMACHER. Die Bedeutung Benedikts v. Nursia u. seiner Regel in der Geschichte d. Mönchtums. Berlin: Mayer & Müller. 1 M. 50 Pf.
HEIGEL, K. Th. Essays aus neuerer Geschichte. Bamberg: Buchner. 3 M.
JÖRS, P. Untersuchungen zur Gerichtsverfassung der römischen Kaiserzeit. Leipzig: Hirschfeld. 2 M. 40 Pf.
KEIL, B. Die solonische Verfassung in Aristoteles' Verfassungsgeschichte Athens. Berlin: Gaertner. 6 M.
KRETSCHMAR, G. Erbrechtliche Compensationen. Leipzig: Hirschfeld. 2 M. 40 Pf.
LALVÉS, J. Moderne Geschichtsforschung. I. Die gegenwärt. Geschichtsbestrebungen. in Aachen. Eine krit. Studie. Aachen: Müller. 1 M. 80 Pf.
MONTESQUIEU, Mélanges inédits de, p.p. le Baron de Montesquieu. T. I. Paris: Rouan. 10 fr.
MÜLLER, H. F. v. Beiträge zur Geschichte der Einigungen der alten Eidgenossenschaft mit dem Ausland u. d. Verhältnisse der Eidgenossenschaft bei dem endgültigen Uebergang der Franche-Comté an Frankreich. Bern: Schmid. 1 M. 60 Pf.
NICOLAY, N. de. Générale description du Bourbonnais, p.p. A. Vayssière. Paris: Durand. 10 fr.
NOIRET, Hippolyte. Documents inédits pour servir à l'histoire de la domination vénitienne en Crète de 1390 à 1485. Paris: Thorin. 15 fr.
RUBENSON, O. Die Mysterienheiligtümer in Eleusis u. Samothrake. Berlin: Gaertner. 7 M.
SICARD, Pabbé. L'ancien clergé de France: les évêques avant la Révolution. Paris: Lecoffre. 6 fr.
TREPPEL, H. Das Interregnum. Eine staatsrechtl. Untersuchung. Leipzig: Hirschfeld. 3 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

BERGMANN, J. Geschichte der Philosophie. 2. Bd. 1. Abth. Von Kant bis Fichte. Berlin: Mittler. 4 M.
BURKHARDT, R. Das Centralnervensystem v. Protopterus annectens. Berlin: Friedländer. 10 M.
GILBERT COLCESTRUP, G. De magnete, magneticisque corporibus (London 1600). Form.-Druck. Berlin: Mayer & Müller. 21 M.
JOEL, K. Der echte u. der Xenophontische Sokrates. Berlin: Gaertner. 14 M.
REYER, E. Geologische u. geographische Experimente. 1. Hft. Deformation u. Gebirgsbildung. Leipzig: Engelmann. 1 M. 80 Pf.
RICKERT, H. Der Gegenstand der Erkenntnis. Freiburg-i-B. Mohr. 2 M. 80 Pf.
TASCHENBERG, O. Historische Entwicklung der Lehre v. der Parthenogenese. Halle: Niemeyer. 3 M.

PHILOLOGY, ETC.

NAUCK, A. Tragicæ dictionis index spectans ad tragicorum graecorum fragmenta. Leipzig: Voss. 12 M. 25 Pf.

CORRESPONDENCE.

A PRAYER-BOOK OF EDWARD VI. FOR
HOUSEHOLD USE.

Blechingley Rectory: Oct. 16, 1892.

I have noticed a copy of the first Prayer-book of King Edward VI. in the old library now kept in the vestry of the parish church, Reigate, of an edition which I have never before seen, and which may possess some interest for your readers. It is not an ordinary edition of the Prayer-book at all, but a special form of it adapted for private and household use, designed for binding up with a Bible, and containing little more than those parts actually needed for the private recitation of Mattins, Evensong, and Litany.

The volume containing it is a quarto, printed in two columns, which now begins with "A Table of the Principal matters conteyned in the Byble, in which the Readers maye fynde and practise many commune places" (two sheets, last leaf blank). Then follows the Prayer-book (three sheets, A. B. C. fols. 1-12). There appears never to have been any title page, table of Psalms, or Calendar; but folio 1 begins with "The Order of Common Prayer, for Mattins and Evensonge thoroweoute the whole yere." ¶ Here after foloweth a general rule for the service of the whole yere, wherein every man may knowe as wel the proper service appoynted for the princypall feastes of the yere, as also all Sondayes and other dayes of the yere; as it is appoynted by the Table and Kalender ordlayned for the same. An order for Matyns daylye through the yere, to begynne with the Lordes prayer called the *Pater noster*, as foloweth."

Then follows the Mattins (beginning with the Lord's Prayer), as in the ordinary editions, but the rubric is altered, as will be described presently. Mattins is followed by Evensong and Athanasian Creed. Then comes the Proper of the Season and of the Saints, without heading, except "¶ The fyrste Sonday in Aduente," but having the Epistles and Gospels omitted and also the Introits, although the titles of the Introits are given, e.g., "*Beatus vir Psalm i.*" At the end of this part, without any space left in the printing, follows this rubric (from the Communion Service), "Then shall folowe the collectes of the daye, with one of these ii. collectes folowyng for the kynge"; and then the two collectes are given in full. Then follows "A generall confession to be made before we receyve the holy Communion. Almyghtye God, father of, &c. A prayer to be sayde before the receyvinge of the holye communion. We do not presume, &c. A thankesgeuyng unto God after the receyvinge of the holye Communion. Almyghtye and everlyvyng God, &c. ¶ The Letany and Suffrages. O God the Father, &c. ¶ Imprinted at London by Nycholas Hyll for Abraham Veale, dwelling in Pauls churchye yarde at the sygne of the Lambe." Then follows the Bible, with a fresh registration (no title). There is a title before the Psalms—"The thyrd part of the Byble contaynyng these booke: the Psalter, the Proverbs, Ecclesiastes, Cantica Canticorum, the Prophets, Essay, &c.;" and at the end "A Table to fynde the Epistle and Gospel usually read in the Church."

That this edition of the Prayer-book was intended for private and household use is shown not only by the omission of the Communion Service and occasional offices, but by the rubrics, which are systematically altered throughout to suit the circumstances of lay people who wished to say the daily services at home. All mention of the priest or clerks is omitted, as may be seen in the opening rubric which I give above; for example, instead of "Priest" and "Aunswere," this edition

uniformly reads "Versicle" and "Aunswere." The directions that the minister shall read the lessons with a loud voice, that he shall turn himself so as he may best be heard, and that the lessons shall be sung in a plain tune—all these are omitted.

The Psalter was, of course, to be found in the Bible; but it is curious that there should be no Table of Psalms nor Calendar with the lessons, especially as some such "general rule" is alluded to at the beginning of the book.

In conclusion, I must ask pardon for any mistakes which may be found in this description, as I had but a short time at my disposal in which to examine the book and to make notes, and am anything but a practised bibliographer.

W. C. BISHOP, JUN.

"COUVADE"—THE GENESIS OF AN ANTHROPOLOGICAL TERM.

Oxford: Nov. 2, 1892.

Had Dr. Murray communicated with me before sending to last week's ACADEMY his letter on "couvade," part of that letter would probably have been suppressed. In it he censures me for introducing, on what he considers insufficient grounds, the word "couvade" into the English language. In 1865, in my *Early History of Mankind* (chap. x.), I was discussing the group of customs of which the principal one is that, on the birth of a child, the father goes to bed as if he were the mother. Wanting a general term for such customs, and finding statements in books that this male lying-in lasted on till modern times in the south of France, and was there called *couvade*, that is, brooding or hatching (*couver*), I adopted this word for the set of customs, and it has since become established in English. Dr. Murray, however, likes it so little as to remark on its "anthropological use (or abuse)," which sounds a somewhat strong expression, even between philologists. By an elaborate argument, which it will not be necessary to reproduce here, and which, indeed, I cannot altogether follow, he demonstrates that "It is quite certain that neither in 1865 nor in 1829, nor at any date preceding, was *couvade* an existing name for the alleged practice in any European language." To explain its being used in modern times by "loose and picturesque writers," as he calls them, he propounds a theory of its having been accidentally brought up through a line in a serio-comic poem on midwifery, the *Lucinade* of Sacombe, not far from the beginning of the present century.

If, now, Dr. Murray will do what he might have done before criticising me, that is, examine the foot-note in *Early History of Mankind* referring to the French word *couvade*, he will find there an indication leading him to the following passage from Rochefort's *Histoire des Iles Antilles* (2nd ed. 1665, p. 550, corresponding to 1st ed. 1658, p. 494). In describing the Caribs, it is here written: "C'est qu'au même tems que la femme est delivré le mary se met au lit, pour s'y plaindre et y faire l'accouchée: coutume, qui bien que sauvage et ridicule, se trouve neantmoins, à ce que l'on dit, parmy les paysans d'une certaine Province de France. Et ils appellent cela *faire la couvade*."

Being occupied with the development not of the word but of the custom, I was content to refer to this passage without quoting it. There is a similar one in Lafitan, *Mœurs des Sauvages Américains* (1724, vol. I, p. 50). Even the verses of the accoucheur-poet really show by their details that he was well informed as to the custom, and was calling it by its accepted name of *couvade*, which, indeed, being a native of Carcassonne, he was likely to know. How much older than 1658 the word may be, does

not appear. Dr. Murray's remark that the note on "couvade" in Béarn quoted by me from Legrand d'Aussy's *Fabliaux*, should have been ascribed to A. A. Renouard, the editor of the third edition, is quite true; but it does not materially alter the case, both author and editor being respectable authorities.

There are, I suppose, other early passages scattered about in literature; and Dr. Murray must not be surprised at their not having found their way into dictionaries, when he remembers how far the older dictionary writers were from attempting the exhaustive completeness which is so great a merit in his own. Even Littré has only taken the word "couvade," old as it is, from a translation of an essay by Prof. Max Müller, in fact, a review of my *Early History of Mankind*, which, as I have not forgotten, went far to bring about its success.

We all trust that Dr. Murray will live to see the completion of the New English Dictionary, at once so great a credit and so great a responsibility to the University of Oxford. May I express a hope that, with his hands already too full, he will not often go out of his way to become, as in this case, a supervisor of new words? He is not the editor of the English language, but of an English dictionary. People who want words will make them in their own way; and if a word gains currency, there is little good in calling its introduction an "abuse," seeing that the lexicographer, whether he likes the word or not, has to take it.

EDWARD B. TYLOR.

THE STORY OF NAMUKI.

Oxford Oct. 30, 1892.

My learned colleague, Mr. Andrew Lang, is quite right in supposing that the myth, or rather the *Märchen*, of Namuki is one of a very large class, and naturally calls out many echoes in our memory. From a psychological point of view, this class of *Märchen* begins with a mere *post hoc* statement; as that, for instance, the bright sister (day) follows after the black sister (night). Very soon, however, the *post hoc* story is changed into a *propter hoc* story; as, for instance, when the dark sister is represented as afraid, and as running away from the bright or the bright sister from the dark. In my earliest essays on Comparative Mythology, I collected a number of these *post hoc propter hoc* stories, chiefly connected with the Dawn or the break of day. First, we hear of the Sun simply following the Dawn, then of following her as a follower or lover, then of the Dawn fleeing before the Sun; and lastly, of the Dawn disappearing or dying in the embraces of the Sun. Then follows another stage which I call the conditional, largely represented by what are called in Sanskrit *Samaya* stories. *Samaya* means "an agreement," "a condition," and many more things. The agreement between Namuki and Indra not to kill each other is a *samaya*. The agreement between Pururavas and Urvashi, that she should never see him naked, is another. These agreements arose simply from looking on the effect, the *post hoc*, as conditioned. Thus, the story of the Dawn vanishing when touched by the rays of the Sun, was changed into the story of the Dawn promising to remain, if the Sun would not touch her, or, under a different form, that she would disappear if ever she saw the Sun in all his naked beauty. These conditions or *samayas* became extremely popular, and meet us likewise in the form of old riddles or puzzles. Some of them are easy to read, as, for instance, that of Namuki; others will always remain puzzles. A very favourite form is that of imposing conditions which seem almost impossible to fulfil, but which have to be fulfilled if some desired object is to be obtained, a princess to be gained, or a treasure to be discovered.

Thus Kraka is asked to appear before the king neither clothed nor unclothed, neither hungry nor satisfied, neither lonely nor in company, neither on horseback nor on foot. Nearly the same story is told by Grimm, as *Die Kluge Bauerntochter*; and the same, or very similar, conditions occur again and again in other stories which Grimm has collected in his Notes. Some of these conditions became in time so popular that they were attached again and again to the achievements of any popular hero, and they occur not only on Aryan soil, but—as Mr. Lang is well aware—in every part of the world. The invulnerability of certain heroes is closely connected with this class of mythological stories. Invulnerability seems to be an impossible condition, and it is generally brought about by some kind of *samaya* or agreement, as is the case with Balder. It is doubtful whether in the Siegfried story it is not an afterthought, for it does not occur in the oldest Eddic fragments.

The natural background, however, is by no means always so clear as in the Namuki or the Urvasi stories. Why Indra should be reduced to almost a shadow in fighting Namuki is explained to us by the Brāhmanas themselves, and by the story of Kṛiṣṇa. But there is another story of Soma dying of consumption, which is often told in the epic and Paurāṇik literature. Soma, we are told, had twenty-seven wives, all the daughters of Daksha. These are, of course, the twenty-seven Lunar Mansions. But Soma is said to have neglected all his wives except Rohini, and therefore Soma's father-in-law caused him to die of consumption. Thus Soma became smaller and smaller every day. On earth herbs ceased to grow, plants lost their taste, animals fainted, and men were on the point of death. Then the gods proceeded to Daksha and asked him to remove the curse; but he declared that he could only remove half of it, so that now, when Soma lives again with every one of his wives, he wastes away during half the month only, and recovers himself after bathing in the Sarasvatī (Amāvāsyā). The physical background in this story is clearer even than in that of Namuki. Still, there is yet a puzzle to solve, which astronomers are better able to grapple with than scholars. Why should Soma have dwelt with Rohini only, Rohini being the star Aldebaran? F. MAX MÜLLER.

Inverness: Oct. 31, 1892.

When I read Prof. Max Müller's account of Indra and Namuki in the ACADEMY of October 22, I recognised the similarity of the story to the Gaelic tales which turn on the breaking or fulfilment of *geasa* or "prohibitions"; and I at once recollected the special likeness of Namuki's "prohibitions" to those in the tale of Diarmad and Grainne. In drawing attention to this Gaelic parallel of an Indian tale, I am not, like Mr. Lang, so much afraid of the "physical background" of clouds and moonshine, characteristic of solar mythology, as of the worthy people who will have it that all our stories originally came from India; for I do not want them to "bag" also this beautiful story of "Diarmad and Grainne" as Eastern game.

The Irish versions do not have the incident in the same way as the Highland ones; and in the case of the latter, the "prohibitions" are given fully only in Kennedy's version in *Leabhar-na-Feinne* (p. 153), a version which is at least one hundred years old. Kennedy begins with the marriage feast of Fionn and the young Grainne, and he thus proceeds in his quaint Gaelicised English way:—

"When they were at meat, Grainne saw the loving spot that was in Diarmad's forehead, that instant she fell in love with him, and with the leave of the company she took Diarmad to the

door, then she said unto him with enchantment, 'Thou must be my husband, and go along with me'; he refused to be her husband, saying, 'I will not go with you in the day nor in the night, afoot nor on horseback, without or within a house, in light or in darkness, in company or alone.' When Diarmad said thus, he returned into the company. Grainne was contriving in her mind how she would break Diarmad's enchantment. She left her bed about break of day, and found an ass. She brought the ass to the door of the house and walked [waked] Diarmad, and said, 'Thou must now go with, for it is not day nor night, light nor darkness, I am not on horseback nor on foot, I am not in company nor alone, neither am I within or without a house, therefore your enchantment is loosed, and you must be my husband and go with me.'"

A German parallel may be found in Grimm's Tales, No. 94, "The Peasant's Wise Daughter." ALEXANDER MACBAIN.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, NOV. 6, 4 p.m. Sunday Lecture: "Mutual Aid among Animals," by Prince Krapotkin.
7.30 p.m. Ethical: "The Duties of a Citizen," by Mr. Graham Wallas.
MONDAY, NOV. 7, 5 p.m. Royal Institution: General Monthly Meeting.
8 p.m. Royal Academy: Demonstration, "The Head and Trunk," III., by Mr. W. Anderson.
8 p.m. Aristotelian: "Mind," by Mr. Shadworth H. Hodgson.
8 p.m. Carlyle Society: "The Rural Exodus," by Mr. P. Anderson Graham.
TUESDAY, NOV. 8, 8 p.m. Colonial Institute: "The Present Condition and Prospects of Western Australia," by Sir Malcolm Fraser.
8 p.m. Civil Engineers: Address by the President, and Presentation of Telford Medals, &c.
8.50 p.m. Anthropological: "Anthropological Uses of the Camera," by Mr. E. F. Im Thurn; "Convade," by Mr. H. Ling Roth; "The Morning," by Mr. S. E. Peal.
WEDNESDAY, NOV. 9, 8 p.m. Geological: "A Sketch of the Geology of the Iron, Gold, and Copper Districts of Michigan," by Prof. M. E. Wadsworth; "The Gold-Quartz Deposits of Pahang (Malay Peninsula)," by Mr. H. M. Becher; "The Pambula Gold Deposits," by Mr. F. D. Power.
THURSDAY, NOV. 10, 8 p.m. Royal Academy: Demonstration, "The Upper Extremity," I., by Mr. W. Anderson.
8 p.m. Electrical Engineers.
FRIDAY, NOV. 11, 5 p.m. Physical: Discussion, "Dimensions of Physical Quantities" and "Molecular Forces," by Messrs. Williams and Sutherland.
7.30 p.m. Ruskin: "Poetic Imagery," by Mr. H. Rose.
8 p.m. Mathematical: Annual Meeting; Election of Officers; Address by the Retiring President, Prof. Greenhill; "Some Properties of Homogeneous Isobaric Functions," by Mr. E. B. Elliott; "Certain General Limitations affecting Hyper-magic Squares," by Mr. S. Roberts; "A Group of In-triangles of a given Triangle," by Mr. R. Tucker; "Secondary Tucker Circles," by Mr. J. Griffiths.
SATURDAY, NOV. 12, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

CRUSIUS ON HERONDAS.

Untersuchungen zu den Mimiamben des Herondas. Von Otto Crusius. (Teubner.)

Herondae Mimiambi. Accedunt Phoenicis Coronistae Mattii Mimiamborum Fragmenta. Ed. Otto Crusius. (Teubner.)

THE former of these two works is a minute and conscientious study of the newly-discovered Mimiambi of Herondas. The latter is the latest edition of the Mimiambi themselves, and is uniform with the other volumes of the Bibliotheca Teubneriana.

Since the appearance of Dr. Rutherford's and Mr. Kenyon's simultaneous editions in the autumn of 1891, a great deal has been written on Herondas, both in England and on the continent. The names of the various contributors will be found on pp. 14—17 of Crusius' cheap and convenient little volume; but much has yet to be done before anything like a final text can be looked for. Yet as each of the consecutive editions is, in some sense, an advance upon its predecessor,

Herwerden's and Bücheler's upon Rutherford and Kenyon, Crusius' on Bücheler and Herwerden—yet so that a student of the poems cannot dispense with any one of them—we may confidently hope that the next few years will clear up at least some part of the difficulties which seem still to baffle inquiry. It is impossible, however, not to feel a regret that the greatest Greek scholar of the latter half of our century, Cobet, should have been denied the opportunity of exercising his skill on a writer so completely to his taste as Herondas. It is probable that Cobet would have settled the question of the period at which the Mimiambist lived with more of instinctive intuition than any living scholar can claim. A really elaborate commentary, like Crusius' *Untersuchungen*, and that the first serious attempt at being such—for Rutherford's edition did not aim at more than an outline commentary, and Bücheler's Latin translation, even with the help of the notes, is often perplexingly obscure, while Herwerden's commentary, spite of much learning and ingenuity, is confessedly a hasty and somewhat imperfect piece of work—can hardly fail to be received with unusual interest. The special studies to which Crusius has long devoted his attention, notably his monograph on *The Age of Babrius*, and his profound acquaintance with the *Paroemiographi Graeci* and all the literature of proverbs and proverbial sayings, could not have found a more suitable field to illustrate than these finished pictures of common Greek life, genre paintings filled with homely details and common associations. Many parallels have been drawn from this source—some, it may be, over-fanciful—nor is it likely that any succeeding commentator will equal Crusius in this particular line. The comic poets, Aristophanes and the large body of writers whose remains are now accessible to everyone in Kock's *Fragmenta Comicorum Graecorum*; Plautus and Terence; Theocritus, whose *Adoniazusae* is a near approximation, though in a more perfect shape, to the dialogue form of Herondas, and who is considered by Crusius to be his contemporary; Sophron, whose *Fragmenta*, edited by Botz on in 1867, should now receive new attention, few and disappointingly scanty as they are; the Greek Anthology; Lucian, Lucilius and the Roman satirists, especially Persius; Catullus, Tibullus, Propertius, the minor poems of the Appendix Vergiliana, Martial; lastly, but almost more signally than any other Roman writer, Petronius; these are the illustrative sources mainly drawn upon. But the learning of the editor is, as all readers of *Philologus** know, multifarious and many-sided; so that, in spite of the modest tone of the Preface, we rise from this volume of *Untersuchungen*, if not always convinced that he has "hit the right nail," at least satisfied by his learning and with much new knowledge gained on the way.

Rutherford and Bücheler are the editors most appealed to; and it is obvious that all their views have been carefully considered,

* Now under the editorship of Crusius.

although it is undeniable that either produced his edition somewhat in haste. On the other hand Herwerden, a scholar never lightly to be put aside, seems scarcely to have received his due share of consideration: as indeed the fact of his text and notes being printed in *Mnemosyne* has probably caused it to be less widely known.

The plan of Crusius is to go through each poem in succession, giving the passages which are doubtful or difficult, and then explaining them with more or less copious illustrations, generally, when the words are sufficiently doubtful, adding a translation in German. The style of the commentary is vivid and interesting, though not over easy to anybody possessing an imperfect command of German: at times I have wished it had been in Latin. Yet the various points of interest which a new, and in his way exquisite, poet like Herondas presents—chronological, palaeographical, archaeological, religious, moral, linguistic, syntactical—are so adroitly blended and worked into each other by Crusius, with such full command of resources, that no page of his volume is dull. It must form the basis of every commentary which the future may produce.

There is perhaps no point on which Herondas opens so new a field of discussion as the ethical. It cannot be denied that the subjects of many—nay, most—of the poems, are of a kind from which a susceptible morality turns away. For instance, there is a grossness in the way in which the jealous Bitinna speaks of her connexion with her slave Gastron, which is, I believe, uncommon in extant Greek literature. The language of the old procuress, Gyllis, to the wife whose husband is beyond seas, Metricha, is an anticipation or a duplicate, but in far plainer terms, of Anna's solicitations to Dido. The second poem introduces us to a brothel, and to a pander of a very unblushing kind, one Battarus. On the other hand, the collection includes some pieces quite unexceptionable in tone. The *Cottalus* (iii.) is a really exquisite study of a thoroughly naughty boy: the *Ἀσκληπίω ἀνατίθειναι* (iv.) describes a temple of Asclepios in life-like and very realistic colours, as interesting, if not so amusing, as the scene in the *Plutus*: the *Dream* (viii.), which, like vi. and vii., is unfortunately too imperfect to allow us to judge it adequately, opens with an oburgatory summons to get up, addressed to a female slave Psylla, extremely like the beginning of Persius' well-known satire, *Nempe hoc assidue*. If we possessed this poem entire we should no doubt have a specimen of *ἐνύπνια* as superior to those which Crusius quotes from Plautus (*Unteruch.* pp. 154, 155) as is the finished Greek mimiamnist to the Roman comedian. Perhaps our editor has hardly dwelt enough on this point, which grows on the reader of Herondas with each new perusal. Both the diction and the metre are of a very refined type; so much so that occasional irregularities—like the trochee Γελλί with which the papyrus makes I. 67 begin (*cf. ai ἀσπραγάλοι* iii. 7: Palmer *ai στρογγύλαι*), or the apparent shortening of the first syllable of *ἔραψε* (VI. 48)—seem to call for more of special discussion than in

a poet whose rules are less exact. Did Herondas admit a trochee in the first foot, as the late T. H. Key believed was the case in Plautus? It is most unfortunate that we possess no complete poems of Callimachus in sczons: yet a comparison of his sczontic fragments with Herondas would be very acceptable. It is clear that neither of these poets bound themselves by the paroxylon law of the final spondee which seems to dominate Babrius. Unfortunately Schneider's *Callimachea*—a work produced in the decline of his powers—is as disappointing on this head as on most points of Callimachus' metre. It is to be hoped that Mr. Headlam's forthcoming edition of Herondas will dwell more fully on this primary topic.

In another line of recent investigation, epigraphy, Crusius has largely availed himself of an English work, *The Inscriptions of Cos*, by W. R. Paton and E. L. Hicks. The not unfrequent correspondence of names in these and in the poems is remarkable; yet it may be accidental.

Of no poet, perhaps, is it more true than of Herondas that his obscurities remain obscure after the most diligent handling and most ingenious conjecture. There are, I must confess, not a few passages in which the learning and many-sided ability of Crusius, aided as it has been by many other scholars who have corresponded with him on the subject, leave me unconvinced, or perhaps I should say unsatisfied as to whether the way to the right solution has been probed. Such a passage is the conclusion of IV., where Crusius gives

καὶ ἐπὶ μὴ λάθῃ φέρειν, αὐτῇ
τῆς ὕγινης ὡς πρόσδος· ἢ γὰρ ἰσοῖσιν
95. μέλων ἅμα· ἀπρίης ἢ ὕγι· στί τῆς μοίρης.

The papyrus in 94 gives Ἄου, which seems strongly against the first letter being N, even if the form *νῶ* can be certified. The rest of the explanation must, I think, be wrong: “und damit er (der νεοκόρος) es nicht vergisst, gib uns selbst von dem Heilthum; er hat ja zugleich (ἅμα) mit den Opfern zu schaffen” (*vgl. Pind. Fr. 155 B. Εὐθυμία τε μέλων εἶναι*, AP. x. 10 μέλω . . . κύριος d. h. er ist stark in Anspruch genommen und könnte uns darüber vernachlässigen. ‘Das Heilthum gehört zu der richtigen Portion,’ zu dem Opferantheil, wie er sein soll (ἀπρίης zu ἀπρίος).” How can *μὴ λάθῃ* mean “lest he should forget”? And is it likely that ἀπρίης should be a disyllable? If, however, it is, I should prefer to follow Kenyon in reading μέλων ἅμα ἀπρίης, and explaining with him “the benefit is greater when the portion is ready immediately.” And may not δῶ be retained as first person? “Am I to give any offering myself?” VI. 34, τῇ μὴ δοκέω would be more easily explained as τῇ μὴ, δοκέω, ironical “my friend, forsooth,” than in the way proposed, which seems to me quite impossible. VI. 63. κατ’ οἰκὴν = κατ’ οἰκίαν = κατ’ ἰδίαν ought to be supported by parallels; to me it is no improvement on Rutherford’s κατ’ οἰκίαν. VI. 67. I doubt Blass’s conjecture δύο μὲν, followed as it is immediately by δύο γάρ. VI. 69, few readers, perhaps, will share the editor’s confident feeling as to the

meaning of τὰ βαλλία. If it is what Bücheler and Crusius think, the women, generally careful enough to avoid anything gross in expression, here deviate from their ordinary practice into a licence worthy of the Old Comedy. The end of this poem, 96-101, marks a great advance over the earlier editions. VII. 15, I suspect, is more nearly restored by Diels and Mekler than as printed. The Latin passage cited by Crusius might support their view; at any rate, why should a gratuitous hiatus like τὴν ἄνω εἶπον be admitted? I am touching here on what I conceive is the weak point of the edition—I mean too great a fondness for *supplementa*. Nowhere is this more conspicuous than in the Σκευεύς, in which some readers would probably prefer to be left to their own sweet imaginings. VII. 105, for εἰ δὲ σοφύ· ἐστὶ χρεῖη it would be better metre to write εἰ δὲ τὸνδὲ σοὶ χρεῖη; in II. 4, better Greek to substitute ἐγὼ δ’ ἔχω οὐδ’ ἄρτους for ἐγὼ δὲ κοῦδ’ ἄρτους: VII. 126, perhaps τὴν μοι δουλὶδ’ ὅδε πέμπουτε or πέμπουτ’ ἄν. In I. 74, both μετρηταῖσι and μετρηταῖσι are unsatisfactory, if indeed they are possible. Crusius’ former conjecture γ’ ἐταίρησι appears to me far more probable.

To the interest which so remarkable a discovery as the poems of Herondas naturally arouses, Crusius has made a contribution of great and lasting importance. Yet it will be a long time before the last word is said or written about them.

ROBINSON ELLIS.

CORRESPONDENCE.

THE AGRAM ETRUSCAN TEXT—NUMERAL FORMS.

Barton-on-Humber: Oct. 17, 1892.

Referring to my letter on the new Etruscan text (*ACADEMY*, February 6, 1892), the admittedly numeral forms in it, so far as I can note them, are the following: *ci*, *ciem*, *cealzus*, *ciem cealzuz*, *ciś*, *ciz*, *eslem cealzus*, *eslem cialzus*, *eslem zaðrumis*, *zaðrumis*, *huthis zaðrumis*, *zal*, *thi*, *thun*, *thunem cialzus*, *thuns*, and *xis*. These sixteen forms contain eleven new ones, viz.: *cealzus*, *cealzuz*, *cialzus*, *ciz*, *zaðrum*, *zaðrumis*, *huthis*, *thun*, *thunem*, *thuns*, and *xis*.

1. The *ci*-group. *Xis* = *ciś*, “2nd,” and appears seven times in the phrase *aviló xis*, “of the 2nd year.” My friend, Prof. Sayce, suggests (*ACADEMY*, October 15, 1892, p. 339) that *ci* had the value “4”; but, “as Canon Isaac Taylor has long since convincingly proved, the Ins. Fab. No. 2055, shows that *ci* means ‘2,’ because it is there applied to a certain number of children, and two names and two ages are given, both in figures” (R. B. Jun., *The Etruscan Numerals*, 15). Another argument that *ci* = 2 is drawn from the Cippus Perusinus.

“This at present untranslatable inscription speaks of *naper xii*, ‘12 grave-niches,’ and also of *naper xl*, *hul naper*, and *naper ci*. Hence, not perhaps unnaturally, it has often been supposed that the three numerals *zal*, *hul*, and *ci* must together = 12. Nothing, however, can really be more inconclusive. Arguing on similar lines, I might equally well suppose that the tomb-founder made a grave-niche for himself and eleven others for members of his family, and thus arrive at the meanings for these three numerals which I believe them to have possessed, namely, *zal*, ‘3,’ *hul*, ‘6,’ and *ci*, ‘2.’ But this would be equally inconclusive, although very possible” (*ibid.*, 16).

Prof. Sayce further bases his view on the fact that “in the newly found book (col. x., l. 21) we have the sequence *ki*, *thi*, *zal*.” But this sequence need not be one of ascending numerical value, and the deduction in any case depends

on the argument drawn from the Cippus Perusinus. The passage in col. x. 20, 21 reads: "20. zuševa . zal 21. esic . ci . halza . en . esic . zal . &c.," from which surely nothing respecting numerical value can be drawn. It will be observed that in these remarks I take Prof. Sayce's standpoint, viz., that Etruscan is *sui generis*, and therefore do not touch on the argument from comparison.

Ciz = *cizi* (Fab. No. 2339), "twice."

Cealzus probably = *cealzuz*, and = *cialzus*. So in the 30-form the variants *muvalx* and *mealz* are used. *Cealzus*, "20th," an ordinal form, = *CEALZA-USCE*, and thus gives -*usce* as a second ordinal termination with -*isce*.

2. The *sa*-group. *Zabrum* = 4×10 , = 40; *zabrumis* (known from Gam. No. 658 [z]abrumis) = *zabrum-isce*, "40th."

3. The *huθ*-group. *Huθis* = *huθs* (Fab. Sup. ii., No. 116), "6th."

4. The *θu*-group. *θun*. I suggested the existence of this form (*The Etruscan Numerals*, 12), which = "5." *θuns* = "5th"; cf. *θunz* (Fab. Sup. i., No. 387), "5 times." The forms *θun* and *θuns* complete this series.

θunem. We find, however, an additional form *θunem*, which at once ranges itself with the *m*-forms; the principle of this is subtraction, viz., *se-m* (= 1 from 10), "9"; *cie-m* (= 2 from 10), "8"; and *este-m* (= 3 from 10), "7"; but *θun-c-m* (= 5 from 10) seems to be merely an ordinal form. *Xiem* (= *ciem*) appears in the Cippus Perusinus, and so assists in throwing doubt on how the "12 grave-niches" were made up.

The Agram text also contains some other words which may be numerals, e.g.:

Sal, probably = *zal*, "3."

Xim, which I have given as a form of *ciem*, *xim* (*The Etruscan Numerals*, 12), "8."

Ximθ, which also appears in the Cippus Perusinus, and which, I have suggested, = **ximθrum*, = *cin-θrum*, = 2×10 = 20.

In col. vii. 7 the text reads *arθ*, but the alternative reading *nurθ*, = *nurθ*, "10," is to be preferred. So *nurθi* (Fab. No. 2339), "10 times."

θunxulem. I have given reasons (vide *The Etruscan Numerals*, 33) for supposing that the Etruscan 50-word was *θunxulexa* (= 5×10), and *θunxul-em* is a corresponding formation with *θun-em*.

Without further reference to the many other very interesting points and questions suggested by the Agram text, I will now only join with Prof. Sayce in expressing the hope that we shall in future hear no more of the Indo-European theory of Etruscan.

ROBERT BROWN, JUN.

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Oct. 1.)

W. C. H. CROSS, Esq., in the chair.—The hon. sec. read the annual report, and gave some information concerning the books which had been added to the library during the twelve months. Dr. Arthur B. Prowse was elected president for this (the eighteenth) session, when the following plays are to be considered: "Titus Andronicus," "Campaspe," "1 Henry VI.," "2 Henry VI.," "Faustus," "3 Henry VI.," "The Comedy of Errors," and "Friar Bacon." The hon. sec. (9, Gordon-road, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 574 volumes.

(Saturday, Oct. 22.)

DR. ARTHUR B. PROWSE, president, in the chair.—Miss Florence Herapath, in a paper entitled "Did Shakspeare write 'Titus Andronicus?'" discussed the question in reference to the story, the style, and the characterisation. Bloodshed and horror were not repugnant to the theatre-goers of the time; and it is quite conceivable that, as one of his earliest efforts, Shakspeare worked

popular incidents into a drama presenting effective points for stage representation. The style is in accordance with the times in which the action is laid; and yet we cannot fail in places to recognise the high moral lessons conveyed as to the deadliness of vice, the beauty of endurance, and the strength of paternal love. The language is swollen and turgid, and passion succeeds passion with a tempestuous force which deadens our feelings by the very multitude of impressions received. Yet, as amid the thunder-clouds, we get transient gleams of fitful sunshine, so, every now and then, a word, a phrase, a picture in this play calls before us a vision of the coming glory of the later plays, many passages in which have a distinct resemblance to many fine passages in "Titus Andronicus." In characterisation, the play holds its own. There are over twenty characters, and no two are alike, each standing out a distinct creation, impressing the mind with its peculiar personality.—Mr. S. L. Gwynn read "A Review of the Bankside Edition of 'Titus Andronicus,'" a volume which consists of an excellent parallel reprint of the 1600 Quarto, and the 1623 Folio, with an introduction by Mr. Appleton Morgan, who supplies much curious and interesting information. Details of the habits and tastes of Elizabethan audiences are given, to account for the horrors of "Titus Andronicus." But Mr. Morgan's main thesis is the Shaksperian authorship of the play. He is convinced that it is Shakspeare's earliest drama, and he gives very good reasons for his belief. Most people will agree with him that on the whole the play is such as Shakspeare in his youth, emulating and imitating Marlowe, would have written. Mr. Morgan unwisely discards verse-tests, and would like to determine the order of the plays purely by the advance displayed in technical knowledge of stage effect. But Mr. Morgan fails to remember that this test has considerable limitations. Stage-effectiveness is not Shakspeare's strong quality as a dramatist. The marvel, of course, is that a play like "Hamlet" in subject should hold the stage, which proves consummate skill in surmounting difficulties. Yet the Roman plays are impossible on the modern stage, and "Cymbeline," one of the latest of all, is perfectly indefensible as regards its structure. Are we to conclude that "Cymbeline" is earlier than "As You Like It," or "The Taming of the Shrew"? Shakspeare had too many other things in his head to excel in stage technique, and at any moment in his career he may be found lapsing. It is safer to reason upon the character of verse-tests than upon skill in stage craft, for we have yet to find the critic who can decide authoritatively upon the question. An editor may, at least, be expected to know the text of the play he edits. Yet (at p. 44) Mr. Morgan criticises Shakspeare twice unjustly; firstly, in reference to Aaron's hanging, and secondly, as to the cutting of the throats of Tamara's sons. And when we have to deal with an editor who writes "oviform" for "oval," "this data," "chronolizing," "heteropheny," "mayhems," we begin to feel that, after all, the creeping mechanical methods of English criticism, with its verse-tests and its slavish study of the text, are more in sympathy with human requirements than the utterances of such a word-wielder as this, although he is undoubtedly right in rejecting the theory that Shakspeare in his youth was allowed to patch Marlowe's work, or, indeed, that he could have done so with success.—Dr. Prowse read a paper which dealt in detail with the "Nature Notes in 'Titus Andronicus.'" Shakspeare was a close observer of Nature in all her aspects, and the character of these references will afford a means not to be despised of helping to decide the question of authorship in those cases where it is uncertain. In "Titus Andronicus" there are at least twenty-three such allusions; and the character of these, when compared with that of the allusions in the undoubted plays, will lead to the conclusion that there is another hand than Shakspeare's in the play, though there are passages which may possibly have been his work. In "Titus Andronicus" the number of Nature-allusions is intermediate between what is found in different Shaksperian plays. As to their character, there are a few which seem appropriate and even truthfully suggestive, but many are far-fetched, and jar upon, rather than please, the feelings of a lover of Nature.

FINE ART.

The Life of Michelangelo Buonarroti. By John Addington Symonds. In 2 vols. (Nimmo.)

THE great Florentine has received a splendid tribute. "Sacrificions une boucle de cheveux au mânes de l'illustre et infortuné Spinoza," said Schleiermacher, if M. Bourget has verified his quotations. Mr. Symonds has sacrificed more generously to an equally illustrious and not much more fortunate shade. Let me enumerate some of the mere accidents of this book of his. It is in two volumes, quarto; it is clothed in a subdued and goodly green, and blazoned with the Buonarroti Simoni arms; its illustrations—there are fifty of them—are really superb reproductions of sculpture; there are plans and pedigrees, appendices of documents, a facsimile of handwriting (without which no self-respecting biography is now complete), footnotes, a list of authorities admirably catholic and brought down to this present year; and there is a fine index. It is a kingly book on this reckoning. As a labour of love, as the tribute of a lover of beautiful things to a maker of them, it merits all praise; as a dictionary, a solid contribution to history, it has the unique advantage of being based upon hitherto unexplored sources of evidence; as a work of art, that is, as an embodiment in another medium of the whole Michelangelo, the spirit of him and the *milieu* of him, it stands out (we may be sure) as the best and sincerest work its author can give us. And it is in this light, first of all, that readers of the ACADEMY will care to estimate it.

For of the dictionary order of biography there are more than enough. The work is drudgery; it means diligence and care and a neat method. With the gift of tongues, some energy and physical vigour, the thing is done every day—best in Italy, of course, rarely in France, acceptably in this country. It is quarryman's work after all. Now the mettle of Mr. Symonds is not the mettle of the quarryman. He is finer fibre. No mere digging was his *Introduction to the Study of Dante* (surely a true book!); the stones there cried out under his building. Dante lived; he walked in Hell again; he sped with Beatrice into high Heaven. And we saw the fabric of the *Commedia* grow; a marble in Provence from Pierre Vidal; a pillar in Italy from Guido Guinicelli. The book was real criticism. But Mr. Symonds had finer work yet in him. I know not when it was written—whether before or after the *Introduction*—but in his *Sketches and Studies in Italy* there were things of even higher beauty and power. He has never surpassed his "Lucretius" in that collection. So incisive was it and so weighty, with so much of the breadth, the universality of the great Epicurean himself, that we felt when we had read it as if we had got to the heart of that mystery. Here again, face to face with a strong soul, Mr. Symonds was in congenial company. A strenuous and tolerant philosophy, a poesy inclined to the epic, a tinge of "the higher Pantheism," paganism not quite out of sight (is it ever quite out of sight?), and Love and Beauty given all their weight in

the cosmic scheme of things—here Mr. Symonds can be strong with the strong. This is why he lingers with Lucretius and Dante and Michelangelo for choice. But it does not at all exhaust the catalogue of his sympathies. Humanism, like that of Leo Battista Alberti's, neo-paganism like Politian's, or fine careless raptures like the best passages of Lorenzo's art-life, touch him nearly; he can love the *décadence* of Praxiteles or Sodoma, the golden animalism of Titian, as well as the colder force of Luca Signorelli or the massiveness of Mantegna; he knows equally well Luini and Gaudenzio Ferrari. Lombardy and Rome, perhaps, rather than Florence, are his happiest hunting grounds; and there is no doubt that his art lies in criticism rather than in history. Well, then he projected his *Renaissance in Italy*. The four volumes swelled to five, to seven. Splendid in parts, it is a failure as a whole. The artist struggled wearily in the heavy armour of the archaeologist. The seven volumes with notes and an index stifled him. An artist like Gibbon, or even Michelet, could find his best inspiration in history; Mr. Symonds could never be a historian. He belongs to the ranks of Sainte-Beuve and Pater; criticism is his *métier*. So it is not altogether his fault that his *Renaissance* is inadequate to the seeker after facts and unsatisfying to the lover of ideas, that it has lacked success in Italy and failed to stimulate in England. We are entitled to ask of Mr. Symonds (he has taught us to ask) ideas; what delights us in his best work is his fine sense of facts, not the facts themselves. Or translation. For of good translation—that translation which is to literature as engraving is to painting—he is a master, the equal of Baudelaire, the equal of Rossetti, the equal (odd conjunction!) of Doctor Jowett. His verse renderings of the *Canti Carnascialeschi*, or of Politian's madrigals, or Michelangelo's sonnets; his prose rendering of Benvenuto Cellini's memoirs or of snatches of the Italian literature he knows so exhaustively—passages from the *Fioretti*, the *Decamerone*, the *Cortigiano*—these are of the value almost of the original. Nothing is so hard of attainment or so precious when secured as a translation which aims at spirit and form as well as matter. Yet Mr. Symonds has aimed thus high, and has arrived. This is his real vocation—*aesthetic criticism* not history, literature not compilation, art not dictionary-making.

Consider this handsome book for instance! It aims at being biography, at presenting the whole man in his habit as he lived, surrounded by the friends he loved and the enemies ("Raffaello gang," "Sansovino gang," and the others) who plotted against him; it aims at looking on the Sixtine and the Medici tombs with his eyes, at following the beats of his heart as he laboured over his sonnets; it would set us at his side as he sweated at road-making in the Pietra Santa territory; or lay on his back on a scaffold painting for days together. And with all this it would be sound, sure-grounded, warily built upon facts scrupulously weighed. Has it achieved all this? That Mr. Symonds has lost his cunning we

cannot say: whole passages, whole chapters are against it; the saner conclusion seems to be that his wealth of material has hampered him. The book drags; the pictures are not sharp; the facts do not pull up to their weight. Each long chapter is divided into sections; each section deals with an episode; we lose the thread sometimes, as we naturally must on this plan. This is especially the case in the second volume, where the biography proper cannot fill out the bulk. Here he has three main strings to pull—the "Julius tragedy," the Colonna episode, the building of Saint Peter's. But of the first we have something given us in the first volume; the second serves as an opportunity for considering all Michelangelo's friendships, and naturally covers a long period; and the last is carried out with wearisome particularity. The division alone gives a curiously formal air to the chapter. It is like a *schema* only just sketched in. Its effect on the narrative is unfortunate. We feel as if we were assisting at a summing up; and the evidence remains as bewildering as ever in Condivi and Francesco D'Olanda and Gayo, in the Letters and *Rime*, and, above all, in the marbles and frescoes.

As a work of art, therefore, that is, as a piece of constructive criticism, where the subject is seen whole and every paragraph tells like a tone in painting or an architectural line, this book must give place to smaller essays. To Mr. Pater's essay, for example, it must give place. That subtle little masterpiece, while professedly dealing with one aspect of the colossus, really admits one to the sanctuary within, the great heart of Michelangelo. We know the man—sculptor, painter, builder of churches, inditer of sonnets; he is there.

I feel (if I may so express it) something of a parricide in thus "laying hands upon my father Parmenides"—for all students and lovers of literature are deeply in his debt—but really it is Mr. Symonds's fault. As I have said, he has taught us what to expect. This book is amorphous; and, with him, form has always counted for so much! It is incisive here with all the old brilliancy; it is diffuse and troublous there with its pile of detail so dense that we sink beneath it. The Casa Buonarroti and its hoards are the innocent cause of Mr. Symonds's neglect of his values. Let me cite. He has laboured points that matter very little, such as the master's work in the marble quarries, his worry with the heirs of Pope Julius II., his connection with Saint Peter's church; and he has dwelt upon others, which matter very much, with an emphasis out of all proportion to their magnitude. The delicate question of Michelangelo's love affairs (if love affairs they can be called) has weighed upon Mr. Symonds. It has a whole chapter as it deserves, but it has mysterious references here and there which tend to exaggerate its importance; and it has a special appendix which might easily have been dispersed in the text. Mr. Symonds says it was "totally impossible to avoid the problem in question." Why should he avoid it? By such elaborate justifications he is injuring the cause he desires to serve. It is true he has had the ill-luck to be forestalled by Von Scheffler,

whose exceedingly clever monograph was supported by a curious and ingenious theory. But Mr. Symonds is not slaying the slain. People in England (and in France, too, for that matter—*testo* M. Emile Ollivier) do not yet understand the Hellenism of the Renaissance, even though they have had it at their own doors in the England of Elizabeth. Lucid statement of the undoubted fact that platonic friendship was better vindicated then than ever in Athens was needed. Mr. Symonds proves it to demonstration. As he says (ii. 160):—

"It was not to this or that young man, to this or that woman, that Michelangelo paid homage, but to the eternal beauty revealed in the mortal image before his eyes. The attitude of mind, the quality of the passion, implied in these poems [he is speaking of the Cavalieri sonnets], and conveyed more clumsily through the prose of the letters, may be difficult to comprehend. But until we have arrived at seizing them we shall fail to understand the psychology of natures like Michelangelo's. No language of admiration is too strong, no self-humiliation too complete, for a soul which has recognised deity made manifest in one of its main attributes, beauty."

That paragraph, I venture to say, comes from the heart; and, as there was occasion to observe in the ACADEMY a few weeks ago, it is sound criticism. The Hellenism of Buonarroti is the clue to his art as well as to his soul. In the case of the Marchioness of Pescara, Mr. Symonds has an easier battle to fight. It may be questioned whether there are any sane people who now honestly believe in that sickly-sentimental legend of senile passion. Why, even M. Ollivier laughed! And, as Mr. Symonds says, it is irreverent. "There is something essentially disagreeable in the thought of an aged couple entertaining an amorous correspondence." Yes, and such a couple—two of the proudest figures in modern history. But surely he has forgotten sonnet xx. when he says (ii. 117) that "the singular thing about Michelangelo is that, with the exception of Vittoria Colonna, no woman is known to have influenced his heart or his head in any way." There is a sounder ring about this than any of the others, unless we except the very latest of the series, when he was preparing for death. Some boyish love must have touched him there—in Florence probably, in Lorenzo's days, or at Bologna, where he lay in hiding. Sonnet xxi. is just as obviously sincere, but there seems no doubt that it was written in or after 1532. Mr. Symonds thinks it was *not* addressed to a woman; I cannot persuade myself that his reasoning is conclusive. The total sense seems to insist upon that reading.

Mr. Symonds is at his best, as we should have expected, in the more simply critical part of his work. On the Sonnets he is particularly just; but he was that before when he published his translation of them, and, again, in the third volume of his *Renaissance*, and I do not find that he has much that is new to say. He is able to relate them to the artist's other expressionary *media*—his sculpture, his painting, and his building, and very admirably he does it. As thus:

"The thoughts and images out of which

Michelangelo's poetry is woven are characteristically abstract and arid. He borrows no illustrations from external nature. The beauty of the world and all that lives in it might have been non-existent so far as he was concerned.

His stock-in-trade consists of a few Platonic notions and a few Petrarchan antitheses" (ii. 169).

He goes on to show how, late in life, when the great man's visions began to fade, he

"preferred to use what still survived in him of vigour and creative genius for things requiring calculation or the exercise of meditative fancy.

He had exhausted the human form as a symbol of artistic utterance. But the extraordinary richness of his vein enabled him still to deal with abstract mathematical proportions in the art of building, and with rhythms in the art of writing. His best work, both as architect and poet, belongs to the period when he had lost power as sculptor and painter.

Up to the age of seventy he had been working in the plastic and the concrete. The language he had learned, and used with overwhelming mastery, was man: physical mankind, converted into spiritual vehicle by art. His grasp upon that region failed him now. Perhaps there was not the same sympathy with lovely shapes. Perhaps he knew that he had played on every gamut of that lyre. Emerging from the sphere of the sensuous, where ideas take plastic embodiment, he grappled in this final stage of his career with harmonical ratios and direct verbal expression, where ideas are disengaged from figurative forces. The men and women loved by him so long, so wonderfully wrought into imperishable shapes, 'nurslings of immortality,' recede. In their room arise . . . the cupola of St. Peter's and a few imperishable poems."

This is the Mr. Symonds we know—ardent, vivid, ornate, trenching on the rhetorical; but convincing, but penetrative. And there is more. Here and there we can pick up the threads of valuable aesthetic criticism; the pity is that you must "seek all day ere you find them." But unlike Gratiano's reasons, when you have them they are worth the search. His exposition of the evolution of Michelangelo's style is well worth pursuing through the long chapters. He begins it with the "Cupid" now at Kensington, a production of the master's early years when the influence of Donatello was strong upon him. He tells us that "the device of a momentary attitude is eminently characteristic of Michelangelo's style" (i. 63), and we know that it was characteristic of Donatello and his contemporaries. Like these men, his forerunners, and "unlike the Greeks, he invariably preferred the particular to the universal, the critical moment of an action to suggestions of the possibilities of action" (*ibid.*, 64). Donatello, Ghiberti, Della Quercia, had the same preference. Benvenuto Cellini, of another generation, avoided it in the "Perseus" and "Nymph of Fontainebleau." *Apropos*, Mr. Symonds accurately points out (i. 100) that the pose of the "David" is equally momentary, and that those critics who, like Mr. Heath Wilson, regard it as symbolic or typical, "entirely falsify the sculptor's motive" and method. In this work, again, he remarks the inspiration of Donatello; indeed, as he says, Michelangelo never shook it off quite; we meet it again in the "Giuliano de' Medici," in the Madonnas of Saint Peter's and of Bruges; and again, though Mr.

Symonds does not say so, in one of his latest works, the very unpleasant "Victory" of the Bargello, where the victorious youth has the unmistakable head of Donatello's "St. George."

Very ably does Mr. Symonds treat of these interesting matters when his detail gives him a little breathing space. In speaking of the "Battle of Pisa" cartoon he picks up another point—Buonarroti's exclusive occupation with the nude and the final accomplishment of his style. He left Donatello, he left Nature; he defined in this drawing "his firm resolve to treat linear design from the point of view of sculpture rather than of painting proper" (i. 276). This may sound a little obvious perchance; but, as the critic says elsewhere, the artist's "contempt for the many-formed and many-coloured stage on which we live and move—his steady determination to treat men and women as nudités posed in the void . . . is a point which must be over and over again insisted on" (*ibid.*, 176).

And so we come to the Sixtine, where the fateful "disegno di Michelagnolo" reached perfection (*ibid.*, 277). Here, after pointing out the typical beauties of the Adam, of the Athletes, of the Delphic Sibyl (certainly the master's most exquisite creation of sheer imaginative beauty), Mr. Symonds fails us. He refers to his *Renaissance in Italy*—volume, chapter, and verse—and leaves us gazing blankly. "We need not stop to enquire what he intended by that host of plastic shapes evoked from his imagination"; "it serves no purpose to enquire what they symbolise." I am inclined to agree with this rebuke (as I suppose it) to Von Scheffler's eleventh chapter. But then, in the third volume of the *Renaissance*, if I am right, Mr. Symonds suggested that Michelangelo shut himself up with the Bible, Dante, and Savonarola's sermons, and evolved a vast oracular scheme. That seems to me almost as sweeping as Von Scheffler. I admit I think Mr. Symonds is far more likely to be right now, when he says (i. 245):—

"In this region, the region of pure plastic play, when art drops the wand of the interpreter and allows physical beauty to be a law unto itself, Michelangelo demonstrated that no decorative element in the hand of a really supreme master is equal to the nude. . . . After we have grasped the intellectual content of the whole . . . we discover that, in the sphere of artistic accomplishment . . . one rhythm of purely figurative beauty has been carried throughout—from God creating Adam to the boy who waves his torch above the censor of the Erythrean Sibyl."

I have only one objection to make. Mr. Symonds gives us no chance of grasping that "intellectual content," which is precisely what Von Scheffler has done. Whether he was right or wrong, I think his theory was sufficiently striking to have been noticed; assuming always, of course, the actuality of a tangible "intellectual content."

Selecting thus, one might fill many columns with Mr. Symonds in his happiest moods. I must content myself with calling attention to one or two other fruitful veins. On pages 247 *et seq.* of the first volume there is a careful discussion of Buonarroti's in-

debtedness to Luca Signorelli, and further on (*ibid.* 258) a spirited corrective to Mr. Ruskin's very characteristic lecture on "Michelangelo and Tintoret." The sections on Michelangelo's pen and chalk drawings are perhaps the very best in the book, so far as pure criticism goes; and the whole chapter on the "Last Judgment" is temperate and just. Mr. Symonds's prose style does not improve. He is often inflated, tempted sometimes to mere *scheuermerei*; and sometimes curiously infelicitous. To call Leonardo da Vinci "a god-born amateur" is to be banal; and there is a passage on page 4 of the first volume which I should think his sense of humour would forbid in a new edition.

But his conclusion of the whole matter (ii. 371 to end) makes amends. It is a picture, in sustained eloquence, of the whole man—the "Hero as artist" as he puts it: of the sculptor who painted and was a poet, who thought like a Plato and lived like an anchorite, who above all, as Mr. Pater has said, was in the main so sweet, because at the root he was so strong to endure.

MAURICE HEWLETT.

CORRESPONDENCE.

CYLINDERS IN EGYPT.

Bromley, Kent: Oct. 29, 1892.

Permit me to inquire for any further information concerning the little-known archaic cylinders found in Egypt. These are of rude work, unglazed, and usually carved in black steatite. Some bear the names of kings, always of the IVth or Vth Dynasties; but mostly they seem to be substitutes for the usual funeral steles of offerings. They are found as far apart as Elephantine and the plain of Sharon; but any information as to localities would be very valuable. I have many drawings of these cylinders already, and shall be most grateful to any one possessing such objects who will send me squeezes by tinfoil or wet paper. A toothbrush will make good impressions.

It is remarkable that the funeral use of a cylinder-amulet is common to early Egypt and Babylonia; the earliest mode of burial in Egypt (crouched) is also Babylonian; and the oldest brick architecture of the two lands is identical in its decoration. If there be a connexion, it would rather be between the Mesopotamian and the pre-dynastic Egyptian; the dynastic Egyptian using extended burial, and being probably a Punite.

As to the Aegæan pottery, so long discussed in the ACADEMY, there is much fresh material to be considered; but I have preferred not to bring it forward in the present circumstances, as the flat contradiction of facts, and the weight which has been thrown on the darkest hearsay evidence, do not seem to favour the consideration of scientific conclusions.

W. M. FLINDERS PETRIE.

THE OX AS A UNIT OF VALUE.

London: Oct. 29, 1892.

In the *Proceedings* of the Society of Biblical Archaeology for June (just issued) there is a long paper by the undersigned on "Weights and Measures in Ancient Egypt." The section on weights contains several paragraphs (pp. 436-439) to illustrate their use in value-standards, and among other things it is noted that in a certain document an ox is valued at one *khetem* "piece" (of gold, or perhaps of silver). At the time of writing it I knew of

Prof. Ridgeway's interesting theories only from a notice in a daily paper, and as the details of the subject presented considerable difficulties, all discussion of the fact was deferred; yet, considered as fresh evidence in favour of Prof. Ridgeway's contention that the ox was the primitive unit of value in most communities, it deserves to be pointed out at once to a wider circle of readers in the ACADEMY. The metal value or weight of the "piece" is uncertain; but there will be more to say on the subject in a new series of the notes, and the natural inference that the *khetem* was an ox-standard (traceable, in fact, from 2500 to 1400 B.C.) will then I hope be fully established.

F. L. GRIFFITH.

NOTES ON ART AND ARCHAEOLOGY.

WHETHER London will be able to support for any long period an additional picture gallery of importance remains to be seen. Perhaps one of the existing ones may go down under stress of competition. But, however this may be, the first exhibition of the New Grafton Gallery, in Grafton-street—which will take place before the turn of the year—is likely to have at least one new feature which should be of real interest. We understand that certain prominent French painters—"up to date" men who, though they may be seen at the Salons, rarely command the suffrages of the English picture dealer—are likely to find interesting representation within the walls of the Grafton Gallery.

It is stated that Mr. Yeames, the Hon. John Collier, and Mr. Fred. Brown, are among the most prominent candidates for the vacant Slade chair of fine art at University College—a post confined, it is true, to practising artists, but which is likely to be much sought for among them, as it provides a certain moderate income, together with the opportunity of being habitu-

ally in London. It is impossible, while we touch upon this matter, to avoid reference to the length of service rendered by M. Legros, who is just now resigning; and it would, indeed, be undesirable did we withhold our tribute of praise from one who has done so much to uphold the standard of dignity and thoroughness in English workmanship.

In future, under the title of "Archaeological Reports," an annual account of work done by the Egypt Exploration Fund will be issued to the subscribers in the spring or summer, at the end of each working season. The number for the coming year will contain reports by M. Naville and Mr. Newberry on the results of their respective expeditions; and in order to keep the members of the Society informed of the progress of discovery, summaries of archaeological intelligence and of publications relating to Egyptology will be added, as well as more extended notices of selected works. Books for review, on any subject connected with Egypt, can be sent to the editor, Mr. F. L. Griffith, F.S.A., at No. 37, Great Russell-street, London, W.C.

AMONG the exhibitions to open next week are: (1) a collection of French pictures, including M. de Groux' much-discussed "Le Christ aux outrages," at the Hanover Gallery, New Bond-street; and (2) a series of twelve hundred drawings, originally made for Marcus Ward & Co.'s publications, at Messrs. Foster's Gallery, Pall Mall.

MESSRS. CASSELL & Co.'s *édition de luxe* of "King Henry VIII.," with photogravures after original drawings by Sir James Linton, will be ready for publication in a few days. The edition is limited to 250 numbered copies.

THE Rev. Dr. W. C. Winslow will have in *The American Antiquarian* for November (Chicago) an article entitled "The Queen of Egyptology,"

which reviews the labour of the late Miss Amelia B. Edwards as an archaeologist. The frontispiece will be a portrait of that eminent lady.

THE School of Art Wood-Carving, South Kensington, has been re-opened after the usual summer vacation. One or two free studentships in both the day and the evening classes, maintained by means of funds granted by the City and Guilds Institute, are now vacant.

As usual, the Christmas number of the *Art Journal* appears in good time, and is devoted to the life and works of a celebrated artist. A good selection has been made in Prof. Herkomer, one of the most popular artists of the day. The choice is very plainly justified by the illustrations, which comprise the well-known Greenwich Pensioners (still his best picture of that class), the two famous portraits of Miss Grant, and the anonymous American lady, who charms us under the title of "Entranced," and several other well-known works. The versatility and energy of Prof. Herkomer, and his life so unusually full of picturesque incident, combine to make his life one of more than common interest; and Mr. W. L. Courtney has written it with skill and good taste.

AMONG other interesting papers in the *Art Journal* for November are "Mr. Logsdail and Lincoln," "Raphael's Crucifixion," in which Mr. Claude Phillips gives a clear history and sound criticism of the "Dudley" picture now belonging to Mr. Mont, and one by Mr. M. Q. Holyoake, on Laguerre's mural paintings at Marlborough House, recently restored. The Birmingham School of Art fully deserves the special article devoted to it by Mr. Aylmer Vallance; and Miss Marion Dixon commences a series of papers on "Recent Fashion in French Art," which promise to be interesting.

MR. SWINBURNE'S WORKS.

SELECTIONS from the POETICAL WORKS of A. C. SWINBURNE. Fcap. 8vo, 6s.

ATALANTA in CALYDON. Crown 8vo, 6s.

CHASTELARD: a Tragedy. Crown 8vo, 7s.

POEMS and BALLADS. First Series. Crown 8vo, or fcap. 8vo, 9s.

NOTES on POEMS and REVIEWS. Demy 8vo, 1s.

POEMS and BALLADS. Second Series. Crown 8vo, or fcap. 8vo, 9s.

POEMS and BALLADS. Third Series. Crown 8vo, 7s.

SONGS BEFORE SUNRISE. Crown 8vo, 10s. 6d.

BOTHWELL: a Tragedy. Crown 8vo, 12s. 6d.

SONGS of TWO NATIONS. Crown 8vo, 6s.

GEORGE CHAPMAN. (Introduction to Vol. II. of GEORGE CHAPMAN'S WORKS) Crown 8vo, 6s.

ESSAYS and STUDIES. Crown 8vo, 12s.

ERECHTHEUS: a Tragedy. Crown 8vo, 6s.

SONGS of the SPRINGTIDES. Crown 8vo, 6s.

STUDIES in SONG. Crown 8vo, 7s.

MARY STUART: a Tragedy. Crown 8vo, 8s.

TRISTRAM of LYONESSE. Crown 8vo, 9s.

A CENTURY of ROUNDELS. Small 4to, 8s.

A MIDSUMMER HOLIDAY. Crown 8vo, 7s.

MARINO FALIERO: a Tragedy. Crown 8vo, 6s.

A STUDY of VICTOR HUGO. Crown 8vo, 6s.

MISCELLANIES. Crown 8vo, 12s.

LOCRINE: a Tragedy. Crown 8vo, 6s.

A STUDY of BEN JONSON. Crown 8vo, 7s.

THE SISTERS: a Tragedy. Crown 8vo, 6s.

LONDON: CHATTO & WINDUS, 214, PICCADILLY, W.

NATIONAL APPROACHING DIVISION OF PROFITS.

FOR MUTUAL LIFE ASSURANCE. PROVIDENT INSTITUTION. PROFITS ALREADY DECLARED, £4,000,000.

INVESTED FUNDS, £4,500,000.
PAID IN CLAIMS, £8,300,000.

48, GRACECHURCH STREET, LONDON, E.C.

The Next Division of Profits will be made as at 20th November, 1892, and all persons now insuring will participate.

Messrs. HUTCHINSON beg to announce that the SECOND EDITION of Mrs. OLIPHANT'S New Novel *THE CUCKOO in the NEST*, in 3 vols., was immediately exhausted. A THIRD EDITION is now ready.

A SECOND EDITION this day of *THE JAPS AT HOME*, By DOUGLAS SLADEN. With over 50 Full-Page and other Illustrations. In demy 8vo, cloth, 15s.

A New Novel, in 3 vols., by the late Mrs. LOCKETT (of Sydney), entitled *JUDITH GRANT*, is ready this day at all the Libraries.

BY DARLEY DALE.

THE VILLAGE BLACKSMITH.

In 3 vols.

The *National Observer* says: "Darley Dale has achieved a considerable success. If taste, style, and humour go to the making of a good novel, then 'The Village Blacksmith' ought to rank high. Every chapter has the great attraction of novelty, all the characters are well drawn, and many of them felicitous conceptions."

THE HON. MRS. CHETWYND'S NEW NOVEL.

A BRILLIANT WOMAN. In 3 vols.

The *Manchester Guardian* says: "There is excellent work in 'The Brilliant Woman.' Mrs. Chetwynd shows great skill."

HUTCHINSON & CO., PATERNOSTER SQUARE.

CLARENDON PRESS LIST.

NEW EDITION, crown 8vo, cloth, 7s. 6d.

THE CANONS of the FIRST FOUR GENERAL COUNCILS of NICEÆA, CONSTANTINOPLE, EPHESUS, and CHALCEDON. With Notes. By WILLIAM BRIGHT, D.D., Canon of Christ Church, and Regius Professor of Ecclesiastical History in the University of Oxford.

"RULERS OF INDIA."

A Popular History of the Indian Empire, in a Series of Half-Crown Political Biographies.

Edited by Sir WILLIAM WILSON HUNTER, K.C.S.I., &c.

NEW VOLUME, crown 8vo, blue cloth, gilt lettered, with Portrait and Map, 2s. 6d.

ALBUQUERQUE, and the EARLY PORTUGUESE SETTLEMENTS in INDIA. By H. MORSE STEPHENS, M.A., Balliol College, Oxford, Author of "A History of the French Revolution," "The Story of Portugal," &c.

"A pleasantly written and trustworthy book on an interesting man and time." *Saturday Review.*

READY IMMEDIATELY.

LORD LAWRENCE : and the Reconstruction of India under the Crown. By Sir C. U. AITCHISON, K.C.S.I., LL.D.

OTHER VOLUMES NOW PUBLISHED.

AKBAR: and the Rise of the Mughal Empire. By Colonel MALLESON, C.S.I.

MADHUJI SINDHIA: and the Hindu Re-conquest of India. By H. G. KEENE, Esq., M.A., C.I.E.

DUPLEIX: and the Struggle for India by the European Nations. By Colonel MALLESON, C.S.I.

WARREN HASTINGS: and the Founding of the British Administration. By Captain L. J. TROTTER.

THE MARQUESS of CORNWALLIS: and the Consolidation of British Rule. By W. S. SETON-KARR, Esq.

MOUNTSTUART ELPHINSTONE: and the Making of South-Western India. By J. S. COTTON, Esq., M.A.

LORD WILLIAM BENTINCK: and the Company as a Governing and Non-Trading Power. By DEMETRIUS BOULGER, Esq.

VISCOUNT HARDINGE: and the Advance of the British Dominion into the Punjab. By his Son and Private Secretary, the Right Hon. VISCOUNT HARDINGE.

RANJIT SINGH: and the Sikh Barrier between our Growing Empire and Central Asia. By Sir LEEL GRIFFIN, K.C.S.I.

THE MARQUESS of DALHOUSIE: and the Final Development of the Company's Rule. By Sir WILLIAM WILSON HUNTER, K.C.S.I., M.A.

CLYDE and STRATHNAIRN: and the Suppression of the Great Revolt. By Major-General Sir OWEN TUDOR BURNES, K.C.S.I.

EARL CANNING: and the Transfer of India from the Company to the Crown. By Sir HENRY S. CUNNINGHAM, K.C.I.E., M.A.

THE EARL of MAYO: and the Consolidation of the Queen's Rule in India. By Sir WILLIAM WILSON HUNTER, K.C.S.I.

Volumes on AURANGZEB, LORD CLIVE, the MARQUESS of WELLESLEY, and the MARQUESS of HASTINGS, are in active preparation.

A COMPANION VOLUME TO "RULERS OF INDIA."

Twenty-eighth Edition, Revised. Seventy-eighth Thousand.

Ready immediately, crown 8vo, cloth, superfine paper, 3s. 6d.

A BRIEF HISTORY of the INDIAN PEOPLES,

from the Earliest Period to the Present Time. By Sir W. W. HUNTER, K.C.S.I., M.A., LL.D., &c., Editor of the "Rulers of India" Series.

Just published, medium 8vo, half-roan, gilt top, 8s. 6d.

THE TABLE TALK of JOHN SELDEN. Edited,

with an Introduction and Notes, by S. H. REYNOLDS, M.A., late Fellow and Tutor of Brasenose College, Oxford; Editor of "Bacon's Essays."

Just published, in 2 vols., demy 8vo, cloth, 32s.

NOTES on the NICOMACHEAN ETHICS of ARISTOTLE. By J. A. STEWART M.A., Student and Tutor of New College, Oxford.

Just published, crown 8vo, cloth, 7s. 6d.

GRAMMAR of the DANO-NORWEGIAN LANGUAGE. By J. Y. SARGENT, M.A., Fellow of Hertford College, Oxford.

FULL CATALOGUES ON APPLICATION.

LONDON: HENRY FROWDE, CLARENDON PRESS WAREHOUSE, AMEN CORNER, E.C.

BLACKIE & SON'S
NEW ILLUSTRATED STORY BOOKS.

NEW BOOKS BY G. A. HENTY.

BERIC the BRITON: a Story of the Roman Invasion. By G. A. HENTY. With 12 Page Illustrations by W. Parkinson. Crown 8vo, cloth elegant, olive edges, 6s.

IN GREEK WATERS: a Story of the Grecian War of Independence (1821-1827). By G. A. HENTY. With 12 Page Illustrations by W. A. Stacey, and a Map. Crown 8vo, cloth elegant, olive edges, 6s.

CONDEMNED as a NIHILIST: a Story of Escape from Siberia. By G. A. HENTY. With 8 Page Illustrations by Walter Paget. Crown 8vo, cloth elegant, olive edges, 5s.

Also by the SAME AUTHOR.

The Dash for Khartoum. 6s.

Redskin and Cowboy. 6s.

By Right of Conquest. 6s.

By England's Aid. 6s.

With Lee in Virginia. 6s.

By Pike and Dyke. 6s.

The Lion of St. Mark. 6s.

Captain Bailey's Heir. 6s.

Bonnie Prince Charlie. 6s.

For the Temple. 6s.

The Young Carthaginian. 6s.

With Wolfe in Canada. 6s.

The Lion of the North. 6s.

With Clive in India. 6s.

In Freedom's Cause. 6s.

Through the Fray. 6s.

Under Drake's Flag. 6s.

True to the Old Flag. 6s.

Held Fast for England. 6s.

Maori and Settler. 5s.

One of the 28th. 5s.

In the Reign of Terror. 5s.

Orange and Green. 5s.

Bravest of the Brave. 5s.

A Final Reckoning. 5s.

The Cat of Bubastes. 5s.

For Name and Fame. 5s.

Dragon and the Raven. 5s.

St. George for England. 5s.

By Sheer Luck. 5s.

Facing Death. 5s.

A Chapter of Adventures. 5s. 6d.

Sturdy and Strong. 2s. 6d.

NEW BOOK BY ROBERT LEIGHTON.

THE THIRSTY SWORD: a Story of the Norse

Invasion of Scotland (1262-1263). By ROBERT LEIGHTON. With 8 Page Illustrations by Alfred Pearce, and a Map. Crown 8vo, cloth elegant, olive edges, 5s.

NEW BOOK BY ANNE BEALE.

THE HEIRESS of COURTLEROY. By Anne

BEALE, Author of "Squire Lisle's Request," "Queen of the May," &c. With 8 Page Illustrations by T. C. H. Castle. Crown 8vo, cloth elegant, olive edges, 5s.

NEW BOOK BY ANNIE E. ARMSTRONG.

A VERY ODD GIRL; or, Life at the Gabled

Farm. By ANNIE E. ARMSTRONG. With 6 Page Illustrations by S. T. Dadd. Crown 8vo, cloth elegant, 3s. 6d.

NEW BOOK BY C. J. HYNE.

THE CAPTURED CRUISER; or, Two Years

from Land. By C. J. HYNE. With 6 Page Illustrations by F. Brangwyn. Crown 8vo, cloth elegant, 3s. 6d.

NEW BOOK BY EDGAR PICKERING.

AN OLD - TIME YARN. Containing the

Adventures of Anthony Ingram and his Shipmates in the West Indies and Mexico with Hawkins and Drake. By EDGAR PICKERING. Illustrated by 6 Page Pictures drawn by Alfred Pearce. Crown 8vo, cloth elegant, 3s. 6d.

NEW VOLUMES AT 3s.

Patience Wins; or, War in the Works. By G. MANVILLE FENN. With 6 Page Illustrations. New Edition.

Mother Carey's Chicken; Her Voyage to the Unknown Isle. By G. MANVILLE FENN. With 6 Page Illustrations by A. Forestier. New Edition.

The Missing Merchantman. By HARRY COLLINGWOOD. With 6 Page Illustrations by W. H. Overend. New Edition.

NEW VOLUMES AT 2s. 6d.

A Rough Road; or, How the Boy made a Man of Himself. By Mrs. G. LINN EUS BANKS. Illustrated by Alfred Pearce.

Penelope and the Others: a Story of Five Country Children. By AMY WALTON. Illustrated by L. Leslie Brooke.

A Cruise in Cloudland. By HENRY FRITH. Illustrated by W. S. Stacey.

The Two Dorothys: a Tale for Girls. By Mrs. HERBERT MARTIN. Illustrated by Gordon Browne.

NEW VOLUMES AT 2s.

An Unexpected Hero. By ELIZ. J. LYSAGHT. With 3 Page Illustrations by S. T. Dadd.

The Bushranger's Secret. By Mrs. HENRY CLARKE, M.A. With 3 Page Illustrations by W. Stacey.

The White Squall: a Story of the Sargasso Sea. By JOHN C. HUTCHESON. With 3 Page Illustrations by John Schen berg. New Edition.

The Wreck of the "Nancy Bell"; or, Cast Away on Kerguelen Land. By JOHN C. HUTCHESON. With 3 Page Illustrations by W. S. Stacey. New Edition.

The Joyous Story of Toto. By LAURA E. RICHARDS. With 30 Humorous Illustrations by E. H. Garrett. New Edition.

NEW VOLUMES AT 1s. 6d.

Phil and His Father. By ISMAEL THORNE. Illustrated by S. T. Dadd.

Prim's Story. By L. E. TIDDEMAN. Illustrated by T. H. Wilson.

* * * Blackie & Son's New Illustrated Catalogue of Books suitable for Presentation, School Prizes, Rewards, &c., with Synopsis of their Contents, sent post free on application.

LONDON: BLACKIE & SON, LIMITED, 49 AND 50, OLD BAILEY.

MESSRS. MACMILLAN & CO.'S NEW AND FORTHCOMING WORKS.

NEW VOLUME OF POEMS BY LORD TENNYSON.

Now ready.

THE DEATH OF OENONE, AKBAR'S DREAM,
AND OTHER POEMS.

By ALFRED, LORD TENNYSON, Poet-Laureate.

Fcap. 8vo, cloth, 6s.

NEW NOVELS.

HELEN TREVERIAN; or, the Ruling Race. By JOHN ROY. 3 vols., crown 8vo, 31s. 6d.*SCOTSMAN*.—"The story is bright and interesting. Indian life and scenery and Anglo-Indian types are described with life-like sincerity and a convincing air of first-hand knowledge."
GUARDIAN.—"By no means an ordinary novel... A clear and well-drawn picture of Indian life, and of good men and women there; one that aptly reminds us that the old-fashioned traditions of truth and honour are not by any means extinct in our distant empire."**THE HEIR-PRESUMPTIVE and the HEIR-APPARENT.** By MRS. OLIPHANT. 3 vols., crown 8vo. [Immediately.]**DON ORSINO.** By F. MARION CRAWFORD. 3 vols., crown 8vo, 31s. 6d. [November 8.]**UNDER PRESSURE.** Scenes from Roman Life. By the MARCHESA THEODORA. 2 vols., globe 8vo, 12s.
GLASGOW HERALD.—"A singularly fresh and well-written novel. A very distinct air of reality pervades the entire book."NEW VOLUMES OF MACMILLAN'S THREE-AND-SIXPENNY SERIES.
Crown 8vo, cloth, 3s. 6d. each.**THE RAILWAY MAN and his CHILDREN.** By MRS. OLIPHANT.**THE MARRIAGE of ELINOR.** By MRS. OLIPHANT.**THAT STICK.** By CHARLOTTE M. YONGE. Illustrated by J. W. HENNESSY.**DOMBEY and SON.** By CHARLES DICKENS. 52 Illustrations.**CHRISTMAS BOOKS.** By CHARLES DICKENS. 65 Illustrations.**SKETCHES by BOZ.** By CHARLES DICKENS. 44 Illustrations. [November.]

NEW VOLUME OF THE CAMBRIDGE SHAKESPEARE.

THE WORKS of WILLIAM SHAKESPEARE. Edited by W. ALDIS WRIGHT. In 9 vols. Vol. VIII. Containing "King Lear," "Othello," "Anthony and Cleopatra," "Cymbeline." 8vo, 10s. 6d.*NOTES and QUERIES*.—"The best and most authoritative text of Shakespeare yet produced, or, indeed, likely to be produced. No Shakespearian scholar since Dyce has had sounder judgment or more unerring instinct, while none has shown a finer temper."

NEW BOOK BY SIR JOHN LUBBOCK.

THE BEAUTIES of NATURE; and the Wonders of the World we Live In. By the Right Hon. Sir JOHN LUBBOCK, Bart., M.P., F.R.S., D.C.L., LL.D. With Illustrations. Crown 8vo, 6s.*FALL HALL GAZETTE*.—"Is eminently readable. His wide range of knowledge gives him the means of telling us the effect and present position of the latest scientific discoveries. ... Will be widely read, we have little doubt; and that it will well deserve the popularity in store for it is equally evident."*TIMES*.—"Contains delightful gossip about the fairyland of the animal and plant world, the mountains, the sea, the air, and the stars."

NEW BOOK BY MR. FRANCIS GALTON.

FINGER PRINTS. By FRANCIS GALTON, F.R.S. With numerous Illustrations. 8vo, cloth, 6s. net.

WITH NEW PREFATORY CHAPTER.

HEREDITARY GENIUS: an Enquiry into its Laws and Consequences. By FRANCIS GALTON, F.R.S. New Edition. Extra crown 8vo, 7s. net.

NEW VOLUME OF "THE GOLDEN TREASURY" SERIES.

LYRIC LOVE: an Anthology. Edited by WILLIAM WATSON. With a Steel Vignette after Stothard, engraved by W. Ridgway. 18mo, cloth, 2s. 6d. net.

MRS. MOLESWORTH'S NEW STORY BOOK.

THE GIRLS and I. By MRS. MOLESWORTH, Author of "Carrots," &c. Illustrated by L. Leslie Brooke. Crown 8vo, 4s. 6d.*SCOTSMAN*.—"The simplicity, naturalness, and good nature of the girls, and the character of their actions makes the book always interesting and charming."
MORNING POST.—"Cherry and full of life as Mrs. Molesworth knows how to make her tales, it is likely to be a favourite."

BY THE LATE BISHOP LIGHTFOOT.

DISSERTATIONS on the APOSTOLIC AGE. By the late J. B. LIGHTFOOT, D.D., D.C.L., LL.D., Bishop of Durham. Published by the Lightfoot Trustees. 8vo, 14s.

Containing the Dissertations which are included in the well-known Commentaries upon certain of St. Paul's Epistles.

THE EARLY NARRATIVES of GENESIS. By Professor H. E. RYLE, B.D. Crown 8vo, 3s. net.

Their object is to discuss the contents of the opening chapters of Genesis in a simple and untechnical style, with special reference to the modifications of view which the frank recognition of the claims of Science and criticism seems to demand.

SCOTSMAN.—"This courageous little book will do more to reconcile science with true religion than half the treatises which have been written with that object."*GLASGOW HERALD*.—"In this admirable little book we have an excellent illustration of the new methods of believing criticism."

BY THE LATE FREDERICK DENISON MAURICE.

CHRISTMAS DAY; and other Sermons. By the late FREDERICK DENISON MAURICE. Crown 8vo, cloth, 3s. 6d.**THEOLOGICAL ESSAYS.** By the Same Author. Crown 8vo, cloth, 3s. 6d.
* * * The first two volumes of a cheaper edition of the collected works uniform with the *Lincoln's Inn Sermons* already published.

NEW VOLUME OF MACMILLAN'S SHILLING PRIMERS.

PRIMER of DOMESTIC ECONOMY. By EDITH A. BARNETT and H. C. O'NEILL. 18mo, 1s.*SATURDAY REVIEW*.—"A capital little book for the young householder. ... It is the excellent merit of this handbook that its teaching takes a most practical form, and is strictly elementary. It lays down a sure foundation of first principles for the use of the beginner, and altogether we do not know a better little book on a great subject than this."

EDITION DE LUXE.

THE MAKERS of VENICE. Doges, Conquerors, Painters, and Men of Letters. By MRS. OLIPHANT. With Illustrations by R. R. Holmes, F.S.A., and 30 additional Illustrations. Medium 8vo, 21s. net.

* * * This Edition is limited to 500 copies.

UNIFORM WITH "CRANFORD" AND THE "VICAR OF WAKEFIELD."

DAYS with SIR ROGER DE COVERLEY. Reprinted from the *Spectator*. With Illustrations by Hugh Thompson. New Edition. Crown 8vo, elegant, 6s.

SIR JAMES FITZJAMES STEPHEN, BART.

HORE SABBATICÆ. Reprint of Articles contributed to the *Saturday Review* by Sir JAMES FITZJAMES STEPHEN, Bart., K.C.S.I. Third Series. Globe 8vo, cloth, 5s.

* * * The First and Second Series still on sale.

NEW AND REVISED EDITION.

THE LIBRARY. By ANDREW LANG. With a Chapter on Modern English Illustrated Books by AUSTIN DOBSON. New Edition. Crown 8vo, cloth, 4s. 6d.

* * * EDITION DE LUXE (limited to 300 copies, 75 of which are for America) printed on hand-made super-royal and bound in buckram, 21s. net.

LARGE PAPER EDITION.

THE POEMS of WORDSWORTH. Chosen and Edited by MATTHEW ARNOLD. With Steel Portrait engraved by C. H. Jeens. Printed on India paper, and mounted on Title. The Text printed on Dutch hand-made. 8vo, buckram, 10s. 6d. net.

* * * This Edition is limited to 250 copies, 10 of which are for America.

NEW VOLUME OF THE CHEAPER RE-ISSUE OF "THE GOLDEN TREASURY" SERIES.

LETTERS of WILLIAM COWPER. Edited, with Introduction, by the Rev. WILLIAM BENHAM, B.D., F.S.A., Rector of St. Edmund the King, Lombard Street. 18mo, 2s. 6d. net.

BY THE LATE JOHN RICHARD GREEN.

STRAY STUDIES from ENGLAND and ITALY. By JOHN RICHARD GREEN. Second and Cheaper Edition. Globe 8vo, cloth, 5s.*DAILY CHRONICLE*.—"Take the volume as a whole, and it will be found to be one of the most lively and delightful little books which has appeared among us for a long time past."

THE "ENGLISH CITIZEN" SERIES.

A New and Cheaper Edition in Monthly Volumes, crown 8vo, cloth, 2s. 6d. each.
CENTRAL GOVERNMENT. By H. D. TRAILL.

MACMILLAN'S MAGAZINE No. 397, NOVEMBER, 1892.

CONTENTS.

- 1.—DON ORSINO. By F. MARION CRAWFORD. Chaps. XXVI., XXVII.
- 2.—BINDON HILL. By W. WARDE FOWLER.
- 3.—THE AWKWARD SQUADS.
- 4.—AN OLD FRENCH PRINTER. By H. C. MACDOWALL.
- 5.—THE STORY of a FREE LANCE. By CHARLES EDWARDS.
- 6.—ROUSSEAU'S THEORY of EDUCATION. By A. E. STREET.
- 7.—A DEBT of HONOUR.
- 8.—THE TWO FOUDROYANTS.
- 9.—THE DEATH of TENNYSON. By the Rev. Canon AINGER.

THE ENGLISH ILLUSTRATED MAGAZINE for NOVEMBER.

1892, price Sixpence, contains—

- 1.—ALFRED, LORD TENNYSON. Engraved by W. BESCHNER GARDNER after the Picture by G. F. WATTS. R.A. Frontispiece.
- 2.—HOW I FOUND the OUTCAST SIBERIAN LEOPARDS. An Interview with Miss KATE MARGDEN.
- 3.—SALLY DOWS. Chaps. II., III. (To be continued.) BRET HARTE. Illustrated by W. D. ALDRICH.
- 4.—OTTER HUNTING. W. C. A. BLEW. Illustrated by H. FIDLER.
- 5.—ON A GRAIN of MUSTARD SEED. JOSEPH HATTON. Illustrated by W. H. MARGELSON.
- 6.—THE GREEN ROOM of the COMEDIE FRANCAISE. FREDERICK HAWKINS. Illustrated.
- 7.—THE FATE of GUY DARRRELL. R. M. STODOL.
- 8.—THE CRIES of LONDON. GEORGE AUGUSTUS SALA. Illustrated.
- 9.—NEW YORK as a LITERARY CENTRE. DOUGLAS SLADEN. With Portraits.

MACMILLAN & CO., LONDON.